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Journal

June 1965



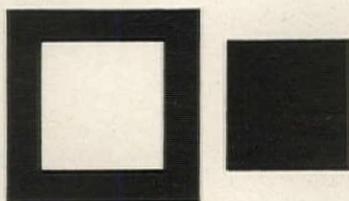
1965 Official Convention Guide



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Cover: J. Alexander's lens says "This is Washington"

LOOKING AHEAD TO JULY

The 1965 Honor Awards

The AIA, like most professional organizations, has a host of recognitions it gives annually to outstanding individual practitioners and related design professionals. But chief among them is the Honor Awards Program, the "Oscars" of architecture. This year's winners, to be announced publicly for the first time at the Congress-Convention, will be covered next month in a 24-page presentation, including photographs, plans, architects' statements and jury comments

Speculations of the Man-Land Relationship

In analyzing the breakdown of the organic man-land relationship over the last two centuries, Joseph E. Hickey believes our society can occupy an exciting position in history if we decide to live up to the challenge. "To do this, Western man must look into his subconscious, or 'group soul,' to try to understand his needs and longings, his strengths and weaknesses," the regional planner explains

UIA School Building Commission: Methods to Components

When architects gather today to discuss school buildings, they talk about everything that produces the environment of an educational unit. Mario C. Celli AIA, the Institute's representative to the UIA School Commission, has some interesting observations to make about last year's meeting held in Switzerland

What Architects Should Know About Fume Hoods

After reviewing several hundred science buildings, the Architectural Services Staff of the National Science Foundation has concluded that much needs to be done to achieve wider dissemination and understanding of the basic principles of fume hood design and use. Three staffers offer an outline for those architects who have not yet had the opportunity to study this important element of science building design.

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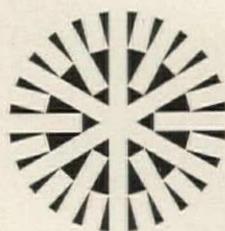


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URBANISMS



CONVENTION PROGRAM EXPECTATIONS

This month the AIA hosts the XI Pan American Congress of Architects. On June 14-18 some 3000 architects and their guests from eleven nations of the Western Hemisphere will convene in Washington, DC to hear and discuss twenty-four papers on "Cities of the New World"—how they became what they are and what they are likely to become.

I am not privy to what these papers may say. But I would expect that a major chord sounded by the participants will be that we are witness to an age of astronomically accelerating urban evolution. An age of such rapid, almost breathless evolution that it continually verges upon outright urban revolution. An age wherein the dominant challenge to the metropolis is simply to do those things that enable him to preserve his own sanity and individuality. An age where the dominant civic challenge is simply to submit to an elementary intergovernmental cooperation that will preserve a regional perspective and balance as urbanization floods the countryside. An age where the dominant Federal challenge is simply to provide the necessary national leadership—restraint as well as inducement—to prevent this evolution from winding up so tightly that it destroys the city along with the age in its rocketing thrust toward the "more" and the "quicker." The evidence of this evolution is plainly before us, and has been documented in thousands of previous professional and technical papers on the exploding metropolis, the population problem, limitless individual mobility and choice, instant communications, mechanization, computerization, etc. Nor do we lack for suggestions on urban research techniques, alternative solutions to urban problems, schemes for urban program implementation, etc. Even financing—the ability and willingness of the public to pay for these solutions—seems in increasingly good supply.

My second expectation then is that the convention panelists will provide us with only the most pertinent new documentation, and with only the most deserving new suggestions for balancing the subjective demands of this evolution against the objective limitations of urban and regional development. For, it seems to me, the professional in our society—he who must be looked to for the decisions that will

Cont'd on p 8



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balance these environmental demands and urban limitations—is in danger of being overwhelmed by evidence and answers. He is, in his own professional endeavors, falling prey to the same ills that daily beset the lay person: limitless choice—an unreasonable demand for an abundance of basic information and alternative solutions in such volumes that they are beyond any rational synthesis; mobility—an unwitting submission to the temptations of present-day time-space opportunities that compromise contemplative judgment.

If the professional agrees, or is forced to render his services in such an atmosphere of apparent waste and haste, his decisions will necessarily reflect some degree of concession to these pressures. The frequency of professional excellence then becomes a matter of the law of averages—the plodding professional will seldom if ever reveal excellence, the talented only infrequently, and even the brilliant but occasionally. Notwithstanding these observations the professional, in his pursuit of excellence, can hardly expect the world to stop while he gets off to contemplate the problem facing him. He must search for avenues to excellence within this context of accelerating evolution, limitless choice and mobility. A wealth of illuminating commentary on this search is my third and principal expectation for this convention's professional programs.

Hopefully, this commentary will point out that those in the architectural profession have at least

two rather unique attributes that must be shared with all the professional decision-makers if we are to produce the excellence this age demands for survival. A sense of what is appropriate to a particular place, time and purpose is the first of these. How much more successful as well as efficient society would be if all those faced with making a decision searched first for the most appropriate solutions and, having determined this, would only then consider the most practical and possible solutions. Excellence is a lot of things, but a sense of appropriateness certainly lies at the base of any search for excellence.

The architect's inherent ability to synthesize a broad array of information and judgments on any particular problem is the second unique quality. In an environment of limitless choice and mobility this ability is of absolute necessity to the professional decision-maker if his judgments are to truly contribute to his search for excellence. Computerization may enable the professional to extend his range of interest, but it can never be substituted for his ability to distill rational thought to a logical conclusion.

AIA President A. G. Odell has noted that these panelists "will lead a thorough examination of the problems of urban growth" since, he suggests, "Americans, North and South, are becoming increasingly concerned about the quality of their cities and their impact on man's physical and spiritual well-being." This being the stated thrust of the convention's professional program, I believe my expectations are not unreasonable. ROBERT J. PIPER, AIA



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Density: Are We Rats or Are We Men?

OF THE many problems which we face as we look ahead to a future of expanding populations is one about which we really know very little—one which our profession is not equipped to research and gather information upon. I refer to the problem of living at high densities. The architects and the planners must look to the sociologists, the psychiatrists and the cultural anthropologists for guidance in this field—and they still have yet to do the basic research. Perhaps I shall have more information on the subject, if I can find a soapbox to deliver it from, when I return from the Third Delos Symposium this July, for “living at high densities” is to be one of the two major topics for discussion—and most of the world’s experts in that field will be there. (The other topic will be “the practice of regional planning.”) Meanwhile, here are an architect’s speculations on density:

Last week I read of some experiments which had been conducted with rats on this matter of living at high densities. Rats are biologically good substitutes for humans in certain kinds of experiments, for their body organs and physical reactions are surprisingly like man’s. Just how parallel their emotional reactions are to those of men, I don’t know. However, these were white Norway rats, which sound like very superior rats.

It was found that the dominant males became even more dominant than normally and that the subordinate rats became even more subordinate—even to the extent of crawling into the nests to live with the females, although never daring to touch them sexually. The middle range of males seemed to take to homosexuality. So the dominant rats sired the oncoming generations, the mothers neglected their young and the birthrate declined. Maybe that’s good—it depends upon how dominant you normally are, or whether or not you happen to be a white Norway rat!

Studies of convicts indicate that the treatment they hate and fear the most is not solitary confinement or hard labor, but being cooped up four to a cell, with no window. To a person with even the slightest degree of sensitivity this utter lack of privacy every moment of his existence, and the complete absence of any vista or sense of the world outdoors, is more than he can bear.

As density increases, so does the volume of services essential to life increase (there must be a known factor for projecting this)—the deliveries of supplies, the removal of waste, the demand for personal services, the means for transportation and communication to make it possible to carry on the ordinary routines of daily life and business, to say nothing of pleasure and recreation.

History has shown that living at high densities *can* be accomplished in an urbane and civilized manner; life need not necessarily become like that of the slum

or the ghetto. Many of the cities of medieval Europe were exceedingly dense in population. Furthermore, streets were narrow, gardens were negligible if not nonexistent, and open spaces very few and crowded. Yet people lived busy, happy and fruitful lives in these middle and southern European cities and attained a very high cultural level. Possibly one reason lay in the fact that the actual area of the city, tightly packed as it was, was relatively small—it was only a few blocks in any direction to a gate in the city wall and the open country beyond. In other words, one could always get away from the congestion and the people. This suggests that perhaps cities should be broken up into smaller, densely settled units, with green spaces between them.

From these few random thoughts, one would conclude that living at high density is not ipso facto a bad thing. It would appear that it can be made healthy, decent and even highly desirable under the right conditions. But the right conditions can be brought about only by careful planning far ahead of time. It is not true, as is so often thought, that medieval cities were not planned. Most of them were very carefully planned—even when to our modern eyes they seem most formless—and life within them was rigidly controlled, and buildings and their uses were zoned and limited. By these means life in these cities was kept civilized and urbane—and we still look to them for urban delights. We can similarly plan for future living under what we might now consider intolerable density. We need not live in rabbit warrens—even though we may seem to breed like rabbits. But maybe Nature will check that too—it’s happened before and it could happen again. The Census Bureau reports a drop in the rate of population growth from 1960 to 1963 from 1.7 to 1.5 per cent, even though the marriage rate increased. The ways of Nature—and of women—are inscrutable.

This is the last time I shall appear on this page, and quite naturally I leave it with mixed feelings of relief and of regret. Creating and building the “new” AIA JOURNAL has been the most enriching and satisfying experience of my life, and it has made for me a host of friends all over the country to whom I shall be forever grateful for their many letters and constant indications of interest and support. My future career already looks engrossing and exceedingly busy, and so it is with a sense of loss on the one hand, but anticipation and excitement on the other, that I pass the baton of editorial leadership of my beloved AIA JOURNAL to Bob Koehler, who has served as managing editor for nearly three years. I caution him to be strong and remind him, in the words of Seneca, *fortitudo contemprix timendorum est*.



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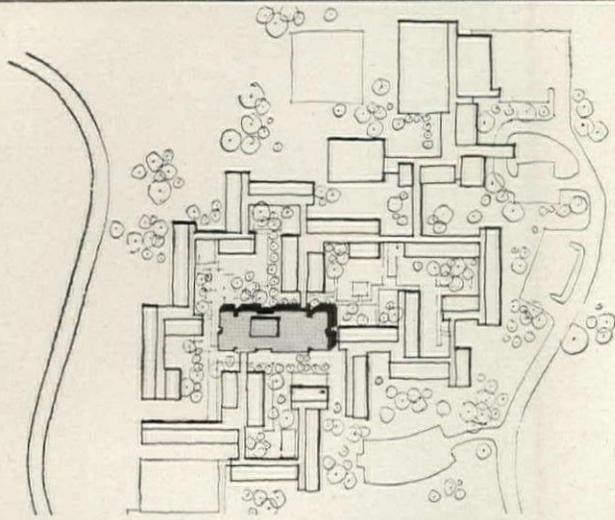


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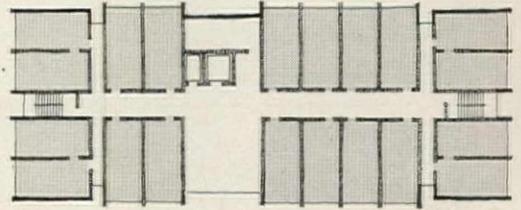
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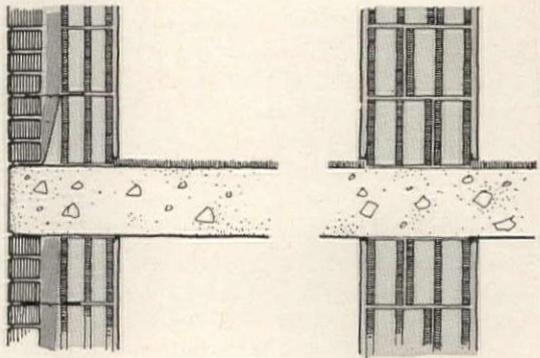
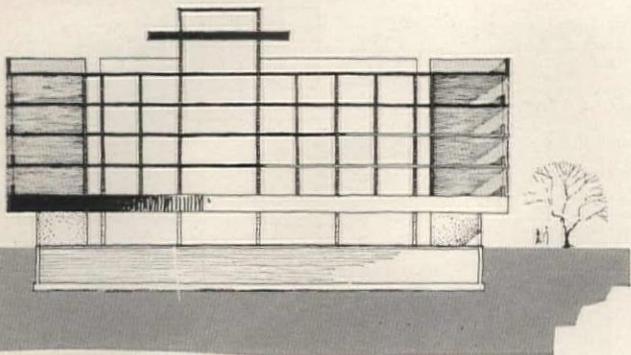


Our goal in designing the Apartment Community of Our Lady of the Snows was to create a self-sufficient community in which retired persons might live in dignity and comfort in beautiful surroundings. We were given 11 acres on the crest of a hill on the 200-acre site of the National Shrine of Our Lady of the Snows near Belleville, Illinois, to plan residential accommodations for 250 persons. To provide beauty, privacy, and a pleasant scale, we created a cluster of single-story cottages grouped around landscaped courtyards and connected to a central five-story structure.



The five-story building was designed to house recreational facilities on the lobby floor with 64 small apartments above. This is the plan for the 2nd, 3rd, 4th, and 5th floors. The nature of the project, the desire for a workable scale, and the need for visual and acoustical privacy suggested the use of clay products for walls and corridors. This became a definite decision when we considered the compressive capabilities of brick and tile and the economies possible in a load-bearing masonry structural system. All of the hatched walls shown here are bearing walls of structural clay tile. Corridors and stairwells are faced with exposed brick. Other interior walls are plastered and painted. All are 12 inches thick. Exterior walls at corners and in corner areas, shown by heavy dark lines, are brick and tile cavity walls insulated with water-repellent vermiculite.

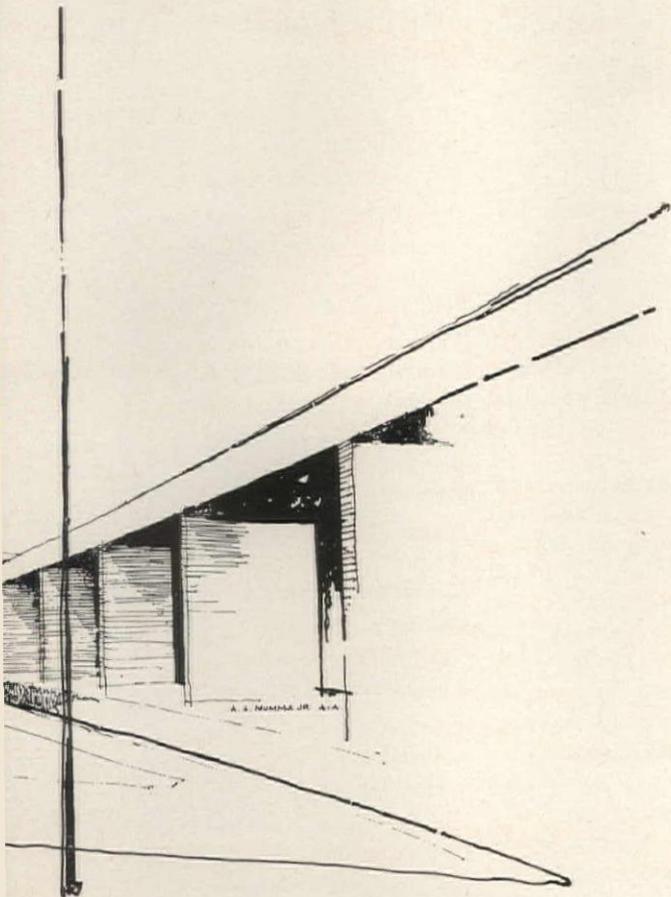




section tells the rest of the story. The foundation is 12-inch longitudinal bearing walls of structural clay tile resting on a concrete slab. Concrete columns and beam support the first floor because we needed long clear spans for recreation areas and multipurpose rooms. The structural clay tile bearing walls. Floors are poured-in-place concrete slabs. In this case, we found them less costly than precast slabs. Bearing walls and floor slabs project to reveal the structure.

At left is a detail of an exterior wall—4 inches of brick, 2 of vermiculite, and 6 inches of structural clay tile. At right is a detail of a typical interior wall; 4- and 8-inch tiles are alternated for maximum strength. In this particular case, we found the structural clay bearing wall system to be a natural and economical solution to our problems. It had the further virtue of offering functional and aesthetic benefits peculiar both to these materials and the needs of this project.

Project: **Apartment Community of Our Lady of the Snows**
 Architects: **Hellmuth, Obata & Kassabaum**
 Engineers: **The Engineers Collaborative**
 Owner: **The Oblate Fathers**



OCTAGON OBSERVER

CONGRESS-CONVENTION '65 / "Cities of the New World:" Exploring the Theme in Terms of the News

The problems of spiraling urbanization that beset the Americas will be searched in the nation's capital June 14-18 at the XI Pan American Congress of Architects and the 97th annual convention of The American Institute of Architects—a hemispheric gathering that has attracted global attention.

And to translate that theme into everyday reality, this month's Octagon Observer is devoted to a roundup of news and commentary concerned with the "Cities of the New World," in addition to Congress-Convention developments.

Beginning with Sir Robert Matthew HON FAIA, past president of the International Union of Architects, and concluding with Jack H. Vaughn, Assistant Secretary of State for Inter-American Affairs, a group of 26 speakers will lead a thorough examination of the problems of urban growth in the Western Hemisphere and in an exchange of remedies being applied to both. Delegates by way of historical perspective will have mutual starting points because the cities of both North and South America began as colonial outposts and have rich backgrounds of city and regional planning.

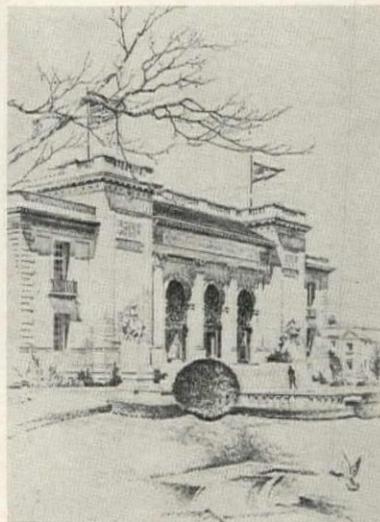
Sir Robert, who will address the opening ceremonies on Monday, June 14, is a professor of architecture at Edinburgh University. Knighted in 1962, he is immediate past president of the Royal Institute of British Architects. He was chief architect and planning officer of the Department of Health for Scotland in 1945 and architect to the London County Council from 1946 to 1953.

Vaughn, by virtue of the post to which he was appointed this year, heads the Alliance for Progress program. He served as ambassador to Panama and, prior to that, as head of the Peace Corps program development and operations for Latin America. He will speak at the Congress-Convention closing ceremonies on Friday, June 18.

OAS HAS A BIRTHDAY: The Organization of American States, 15 nations whose architectural societies

make up the Pan American Congress of Architects, celebrated its 75th birthday in mid-April.

On hand for the festivities were Vice President Hubert H. Humphrey and OAS Secretary General José Mora, who participated in the planting of a fig tree in the Pan American Union's garden. Mora will join Institute President Arthur Gould Odell Jr FAIA in the receiving line at the June 14 reception.



A Symbolic Structure: As the OAS headquarters, the Pan American Union, shown here in a sketch by Eustace Lee Florance Jr, will be the appropriate and equally delightful setting for the President's reception.

In an address promoting the Alliance for Progress, Mr Humphrey told the Pan American audience that it "is not merely designed to promote economic development but to bring all men in the Americas out of the shadows of social serfdom and into the sunlight of human rights—out of the lethargy of social neglect into participation in the political, social and economic life of the community."

The Vice President went on to say that the Alliance, to succeed, "must have a political content and an ideological substance, in addition to a strong program of economic development. The Alliance needs symbols of hope and imagination. Man doesn't live by bread alone, Mr Humphrey added.

Although the US is a charter member of the Pan American Congress, whose initial gathering took place in 1920, this will be the first time the sessions have ever been held in this country.

HONORS / Fellowships for 37 Members

Thirty-seven Institute members will be elevated to the College of Fellows during the investiture ceremony at the annual dinner on Friday, June 18. Those to be honored, along with their chapters and achievements, are:

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Northern California
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FRASER, JOSEPH T., JR

Philadelphia
Education

FREEMAN, WILLIAM ERNEST, JR

South Carolina
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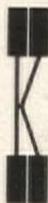
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Knoll Associates cordially invites you to preview two important additions to its furniture collection



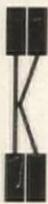
at the AIA Annual Convention in Washington, D.C.:



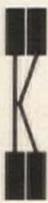
The stacking chair designed by Don Albinson, on display in Booths 1707-1709.



and the executive chairs by Charles Pollock, on the stage in Sheraton Hall.



This occasion marks the first appearance of both new designs.



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New York

Design

KLINE, LEE B.

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LEONE, AMEDEO

Detroit

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LITTLE, ROBERT ANDREWS

Cleveland

Design

PREIS, ALFRED

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Design, Education

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SCRIBNER, LOUIE LORRAINE

Virginia

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Boston Society

Design, Education

SIMONDS, GEORGE PATTON

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Cont'd on p 24

At Crerar Library...

**Matot lifts speed
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Located in a new building on the campus of the Illinois Institute of Technology, Crerar Library averages 400 reader requests daily for technical research material.

PROBLEM: To locate and make requested material available to the check-out desk as quickly as possible.

SOLUTION: Two Matot truck-in book lifts and a pneumatic tube system. *First*—requests are sent by tube to one of three employee-stations located on the first floor. *Second*—an employee takes the request, locates the book and puts it on one of two centrally located lifts. *Third*—the material arrives on the lift under the counter-top of the main desk where the librarian verifies it and checks it out. The entire operation takes 5 minutes. Up to 30 requests can be handled at one time. Returned material is loaded onto carts and trucked-into dumbwaiter for return to shelves.

Matot designs lifts for many uses: money lifts, food lifts and record carriers. Write for free information on how Matot can make a building and its employees operate more efficiently.

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Mat **S**

Weathering Heights



For several months now, folks in Chicago have been watching Mother Nature “painting” their tallest building. All she needs is a little more time to complete the job of putting a permanent, rich, dark brown finish on the building—a finish that will never need refinishing—or even touching up.

Chicago’s new 648’ high Civic Center is completely sheathed in glass and bare steel. Exposed to the atmosphere, the steel simply becomes coated with an attractive, dense, tightly-adherent oxide which permanently protects the steel. It even provides its own maintenance. If the surface is scratched or marred, the oxide merely re-forms.

The steel is USS COR-TEN, a unique architectural metal which combines high strength, formability and permanent good looks at a price no other material can approach. USS COR-TEN Steel is used in the Civic Center’s column covers and spandrels.

When you get to Chicago, see for yourself how dramatic bare USS COR-TEN Steel can be. The unfinished Civic Center is already arrestingly attractive. And it is getting better looking every day.

A great many exciting things are being done with exposed steel these days. A word of caution: The use of bare COR-TEN steel is not appropriate for all applications. An understanding of its limitations is necessary for satisfactory use. While COR-TEN steel is available in practically all forms produced in carbon steel, the designer should avoid specifying it where the quantity will be less than one ton of a size. This will help minimize procurement problems.

For more details on this remarkable high-strength low-alloy steel, contact a USS Construction Representative through our District Office nearest you. Also write for our new book, “USS COR-TEN Steel for Exterior Architectural Applications.” United States Steel, Room 8198, 525 William Penn Place, Pittsburgh, Pa. 15230.

USS and COR-TEN are registered trademarks.



United States Steel: where the big idea is innovation

The Time to Stop Roof Leaks is **BEFORE THEY START!**

Roof leaks that develop following building completion are costly and troublesome. Sometimes the roofing membrane itself leaks, but more often the leaks occur at the junction of the roofing with the metal gravel stops or flashings. Normally two felt strips are used to seal the junction between the gravel stop and the roofing membrane to prevent leaks. All too often, these felt strips crack and break open due to the expansion of the metal underneath. Leaks develop immediately. This is a common experience with extruded or plain metal that expands or contracts in its entirety at junction with the roofing.

Cheney Gravel Stop, with its $\frac{3}{16}$ " deep cross corrugations, is nailed solidly to the roof every 4 inches, preventing unbridled lateral movement at the roof flange. Expansion is controlled in these small 4-inch segments and completely absorbed in the small cross corrugations. There is no cracking of the felt strips... and consequently no leaks.

On the fascia, however, there is need for free movement and the ability to expand. The cross corrugations of Cheney Gravel Stop and the $\frac{3}{8}$ " wide automatic expansion joints at 8 ft. intervals, absorb expansion without disturbing the felt stripping or roofing membrane in any way. These small cross corrugations, in addition to absorbing expansion, add rigidity to the fascia and eliminate the highlights so prevalent on plain metal.

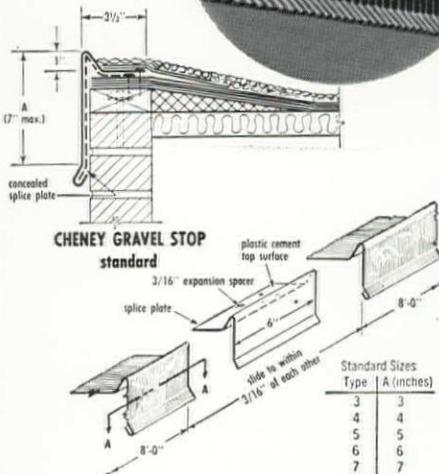


TYPE 7" in BLACK

NEW! GRAVEL STOP in BLACK, RED, CREAM & GREEN as well as WHITE

Now you can specify Cheney Aluminum Gravel Stop in the color most complimentary to your building and its environment. You also have a choice of aluminum, Chinc, copper and stainless steel in mill finishes.

Cheney Gravel Stop is factory-prefabricated with built-in expansion joints and concealed splice plates. Deep $\frac{3}{16}$ " corrugations give extreme rigidity, eliminate exposed cover plates and highlights. Low in both material and installation costs. Made in one-piece fascias 3" to 7" and two-piece fascias 8" to 12". Made of Chinc No. 20 oz; aluminum .032"; stainless steel .018"; copper 16 oz. and of aluminum .032" in 5 standard colors: Cream No. 101, Green No. 102, Black No. 103, White No. 104, and Red No. 105. Samples, color chart, catalog, prices, and technical assistance will be furnished promptly upon request. Write or phone today.



Standard Sizes	Type	1A (inches)
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4	4	4
5	5	5
6	6	6
7	7	7

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Octagon Observer Cont'd

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WILSON, ADRIAN
Southern California
Public Service, Service to the Profession

WINTER, ARCH REESE
Mobile
Design

YASKO, KAREL
Wisconsin
Public Service

YERKES, DAVID NORTON
Washington-Metropolitan
Service to the Profession

Honorary Fellowships: The following foreign architects, including Peruvian President Belaúnde (AIA JOURNAL, Oct '63), will be made Honorary Fellows at the investiture ceremony:

BELAÚNDE TERRY, FERNANDO
Peru

FERRIS H., JULIÁN
Venezuela

FUENMAYOR, ERNESTO
Venezuela

GUERRA, HÉCTOR ALFREDO
Uruguay

JIMENO AGUILAR, OSWALDO
Peru

LARGACHA MANRIQUE, GABRIEL
Colombia

LEVI, RINO
Brazil

MEJÍA ANDRIÓN, RODRIGO
Panama

MIRÓ QUESADA, LUIS
Peru

RAMOS CORREA, DANIEL
Argentina

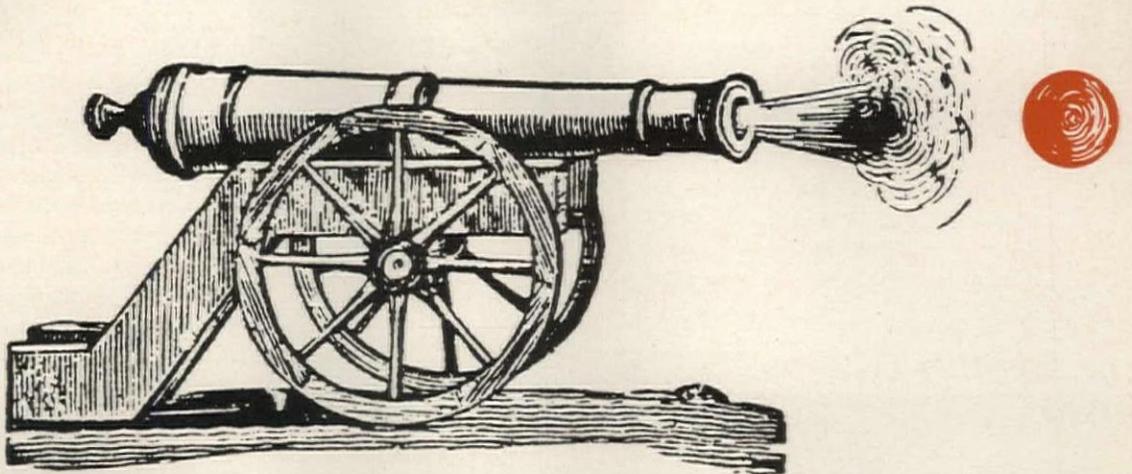
REYES VICUÑA, TOMÁS
Chile

SERRANO CAMARGO, GABRIEL
Colombia

Honorary Memberships: For "distinguished service to the profes-

Cont'd on p 26

AIA Journal



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HOPE'S WINDOWS, INC., JAMESTOWN, N. Y.

Octagon Observer Cont'd

valuable service to the Institute and the US by helping with translation at the Congress-Convention. Up to 1500 Latin American architects and dependents are expected to represent 21 countries. Interested persons should contact J. H. Cameron Peake, Director of the Pan American program, at the Octagon.

STUDENTS / Mumford at the Mixer

A lecture by Lewis Mumford at the June 17 mixer will highlight an unusually busy schedule for delegates of the Association of Student Chapters AIA, who will also par-



Winning Design: A botanical display building, an "imaginative and sculpturesque" structure of aluminum and transparent plastic, brings a \$5000 prize to be divided equally between Douglas F. Trees and Ohio State University.

ticipate in a good many of the regular Congress-Convention functions.

Mumford, who will deliver the initial Purves Memorial Lecture on the following day, will address the students following the 8 pm presentation of the fifth annual Reynolds Aluminum Prize for Architectural Students to Douglas F. Trees of Ohio State University. AIA Honor Award winners also have been invited to meet with the students that evening.

The Tuesday night mixer will be preceded by a discussion of "Twin Towers for Manhattan"—the World Trade Center project—by J. T. Gearhart of Bethlehem Steel Corp and John B. Skilling, Seattle structural engineer.

The annual student dinner-dance will be an informal affair in the Octagon House and garden on Friday from 8 pm to 1 am.

Student President Kenneth Alexander of Pratt Institute will preside at the business sessions on Tuesday and Wednesday mornings. He will be assisted by Jack J. Worth III, vice president, Georgia Tech, and Mona Kamykowski, secretary-treasurer, Catholic University.

IN OLD MONTERREY: The 16th annual accredited design workshop, Instituto Tecnológico de Monterrey for third- and fourth-year architectural students will be held in Monterrey, Mexico, July 10-August 20, with bilingual Mexican critics. Courses also will be offered in Spanish language, Mexican archaeology, history, social problems and economic geography. Catalogs are available through Prof Hugh L. McMath AIA, School of Architecture, University of Texas, Austin, Tex 78712.

CONVENTION CITY / Plan for the Potomac

The AIA at the request of Secretary of the Interior Stewart L. Udall has organized a task force of conservation planners to advise on a broad resource concept for the Potomac River.

Institute President Odell is chairman of the 11-member group, which had its original meeting with the Secretary and other top Interior officials April 27-28 to become acquainted with the problem.

Cont'd on p 30

Centura 400 Library Furniture . . . for those who believe in the economy of quality



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help you plan in a professional way. Start by taking advantage of this exclusive Sjöström service. Complete your project by installing Centura 400 library furniture for that final touch of quality. Find out for yourself. Request the Alpha III catalog or consult your nearest Sjöström representative today.

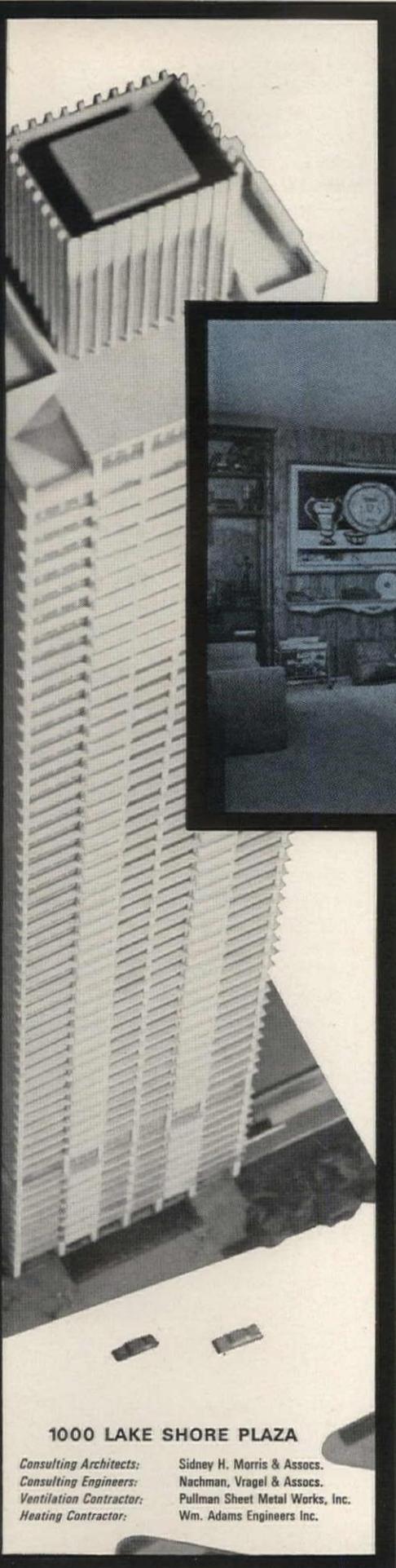


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Octagon Observer Cont'd

"The Potomac River will inevitably serve as the scenic centerpiece of metropolitan Washington in the years ahead just as Rock Creek Park has been the centerpiece of Washington during the last half century," Udall said. "It is my hope that your team will concentrate on orchestrating vital parts of the planning effort."

In his message on natural beauty delivered to Congress earlier this year, the President directed Secretary Udall to prepare and present for Mr Johnson's approval a conservation plan to make the Potomac a "model of scenic and recreation values for the entire country." The plan is to be prepared in cooperation with four objectives: to clean up the river and keep it clean; to protect its natural beauties through scenic easements, zoning and the like; to provide adequate recreational facilities; and to complete the George Washington Memorial Parkway on both the Maryland and Virginia banks.

Other members of the task force, in addition to Chairman Odell, are:

- Dr Edward Augustus Ackerman, geographer, researcher and former government official who since 1960 has been executive officer of the Carnegie Institute of Washington
- Edmund N. Bacon AIA, city planner and since 1949 executive director of the Philadelphia City Planning Commission
- R. Max Brooks AIA, practitioner in Austin, Tex, for nearly three decades and director of numerous public and private building projects
- Grady Clay, editor of *Landscape Architecture* quarterly, real estate and building editor of the *Louisville Courier-Journal* and consultant on urban affairs
- Donn Emmons AIA, of San Francisco whose most recent honor was appointment as consultant architect for the billion-dollar Bay Area Transit System
- Frederick Gutheim, president of the Washington, DC, Center for Metropolitan Studies and former staff director of the Joint Congressional Committee on Washington Metropolitan Problems
- Francis D. Lethbridge AIA, of Washington, designer of numerous

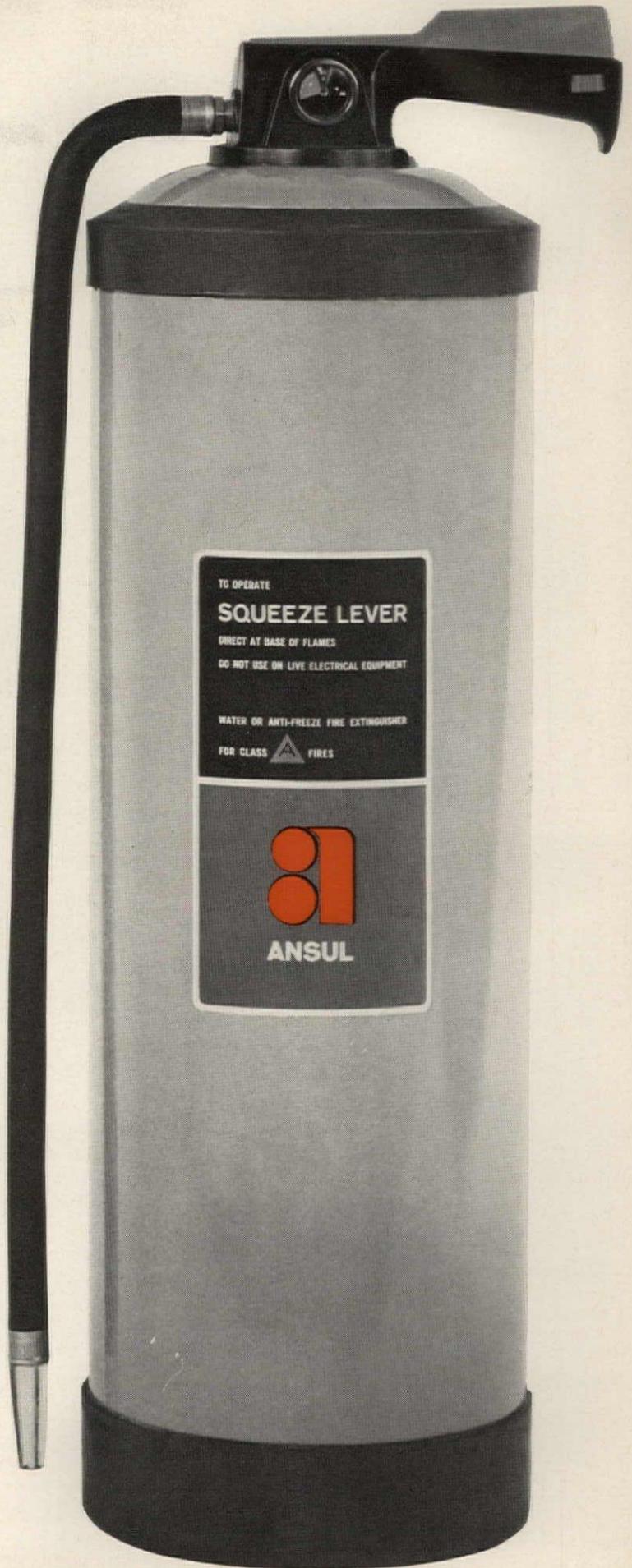
Cont'd on p 34

have you revised your fire protection spec...

within the last six months? If not, you should. The new Ansul "Ensign" is the world's first fiberglass U.L. listed pressurized water fire extinguisher. It performs better, looks better and lasts far longer than today's metal water extinguishers. Because they won't dent, corrode or explode chances are that most of tomorrow's fire extinguishers will be made of plastic. It's a good bet that most progressive architects and designers will be specifying this new fiberglass unit in the future. The "Ensign" is available in a wide variety of decorator colors.

If you'd like detailed information on the world's most complete line of fire extinguishing equipment—and expert consultation on any specific fire protection problem—call your local Ansul Man. He's listed in the "Yellow Pages" under fire extinguishers . . . see us in Sweet's Architectural File . . . or write

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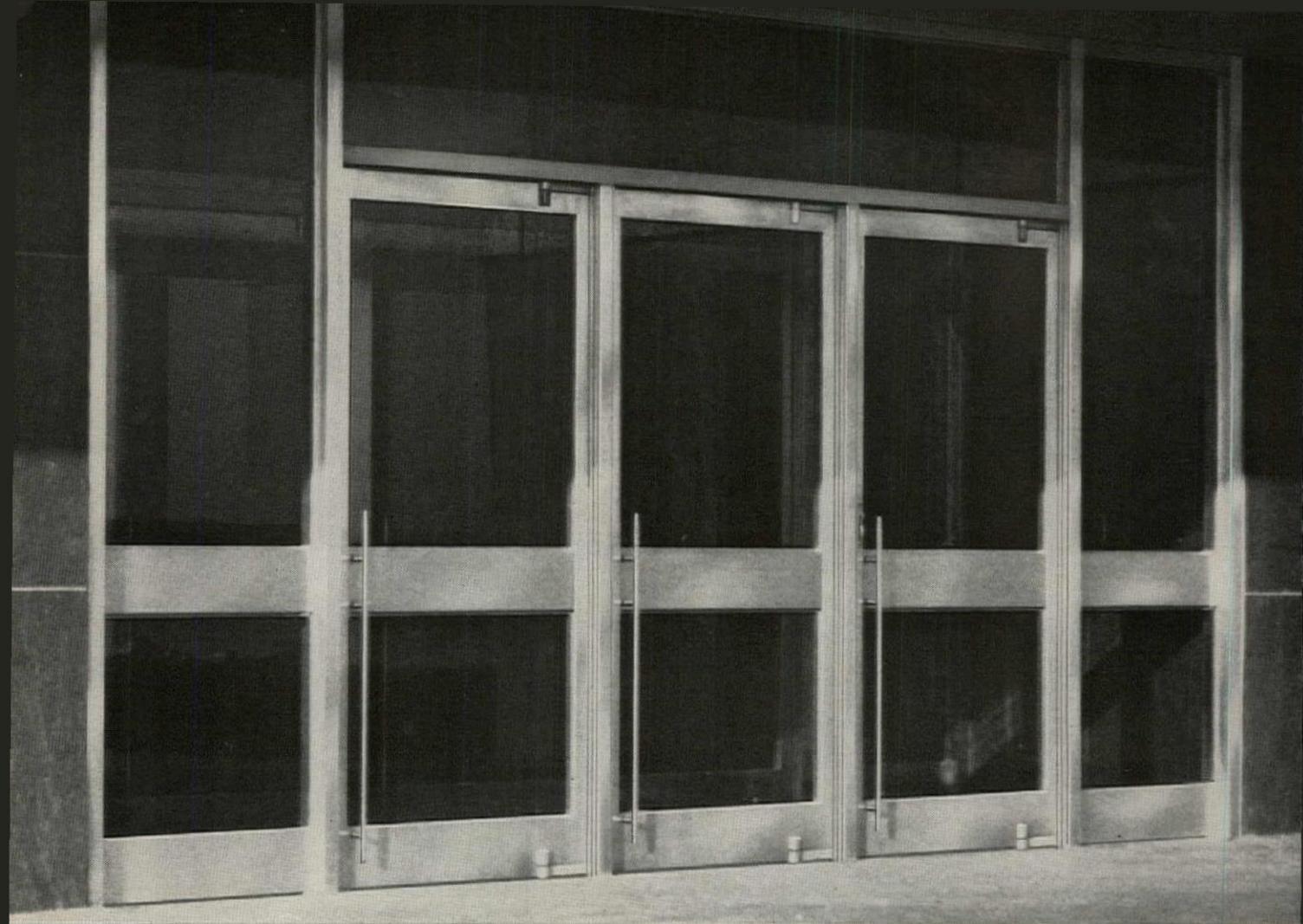


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Swing Door, The Alumilite Corp., Pawtucket, R. I.



Series "200" Doors, Kawneer Co., Niles, Mich.



Balanced Door, Ellison Bronze Co., Jamestown, N. Y.



West Tension Doors, Pittsburgh Plate Glass Co., Pittsburgh, Pa.



Sliding Doors, Carmel Steel Products, Downey, Calif.

The door is wide open.

Almost everybody's making them. And, for appearance, durability, low maintenance and competitive cost, more and more architects are specifying standard revolving, sliding and swinging doors of stainless steel. It's among the strongest of metals, permitting use of narrow stiles and lighter, more economical gauges. The subtle sheen of stainless blends with other materials—complements and highlights its surroundings. And because nickel stainless steel is highly corrosion resistant, it won't pit, tarnish, dull, whiten or deteriorate under normal conditions. It's virtually care-free—washes easily with detergent and water. Low maintenance costs alone often make up any difference in price between stainless and other materials. Best of all, the doors shown here, and others, are readily available. For your next design, consider the advantages of stainless steel for doors—as well as curtain walls, windows, hardware, fascia and railings. And write for Inco's informative series of "Suggested Guide Specifications For Stainless Steel Doors." Their format follows AIA Specification Worksheets.



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Octagon Observer Cont'd

East Coast industrial and residential building projects and winner of numerous awards

• Ian L. McHarg, landscape architect city planner and professor and chairman of the Department of Landscape Architecture at the University of Pennsylvania

• Dr Thorndike Saville, consulting engineer on water resources and coastal engineering and dean emeritus of the New York University College of Engineering

• Dr Markley Gordon Wolman, chairman of the Department of Geography at Johns Hopkins University

HIGHLIGHTING HISTORY: When a Pennsylvania family made a long-planned visit to the nation's capital not too long ago, the five members headed straight to a Registered National Historic Landmark: the Octagon House. Cmdr James C. Hatch, who was en route from Huntington Valley to a Navy assignment in Saigon, is the great-great-grandson of



Long Look Back: Commander Hatch's children—Maureen, 12, James Jr, 10, and Ben, 7, who were with him in Washington to examine a replica of the Treaty of Ghent, and Kevin, 3, and Robert, eight months—represent yet another generation in a direct line of descendants from Colonel Tayloe.

Col John Tayloe, who built the townhouse at the urging of a friend, George Washington, on a lot he purchased for \$1000.

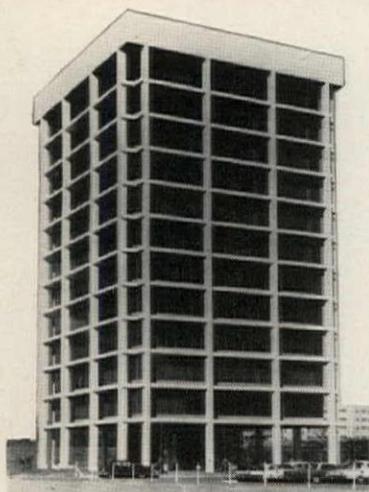
Serving as the AIA's national headquarters since 1900, the Octagon recently was listed second behind the White House and Capitol as buildings "which must be preserved." People needn't be direct descendants of Colonel Tayloe to visit it, however. The Octagon, which is open to the public Tuesday through Saturday from 9 am to 5 pm and on Sunday from 2 to 4 pm, will house "Project: Environment USA," a photographic exhibition by Julius Shulman of Los Angeles during the Congress-Convention.

A PAGE FROM PARIS: Visitors to the nation's capital may be surprised to see the colorful awnings that extend over the sidewalks, adding more boulevard spirit to the outdoor cafes which are bursting forth all over town. The Department of Licensing has granted such permission to restaurateurs, provided there is no advertising—only the establishment's name and address.

RING AROUND THE MONUMENT: In his proposal for the planting of 3280 cherry trees, donated by the Japanese Government, around the Washington Monument, Nathaniel A. Owings FAIA of San Francisco would cluster them in a circle around it. The objective: "to keep the magnificent, simple lines of the Monument surrounded by untouched lawn." *Cont'd on p 36*



ANOTHER CASE HISTORY **WAFFLE-SLAB FORMING PANS**



Problem:

To obtain smooth finish in exposed grid slab cement ceilings with no painting, no rubbing, no grinding.

Solution:

Molded Fiber Glass (MFG) forming pans instead of metal. Require no grinding or finishing. Carefully laid pans fit tighter together, allow no grout leakage between flanges.

Bonus:

Says form erection superintendent Leroy Westbrook: "MFG pans are lighter weight yet stronger than any I've ever seen!" Due to the elastic memory of this material, when flanges are deflected, they snap back into perfect shape. Metal cannot do this; if bent, it stays bent.



BUILDING:
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CONTRACTOR:
Inwood Construction Co.

ARCHITECT:
Harold Berry

FORM SUPPLIER:
L. A. Pinner MFG Forms
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Highlights of the Congress-Convention Program

(All events in the Sheraton-Park unless otherwise noted)

SUNDAY, JUNE 13

- 11 am:** Opening of Convention Central (AIA and PACA registration, product and professional exhibits, AIA Service Center, Hospitality Lounge)*
- 5 pm:** Official Opening of Product Exhibits

MONDAY, JUNE 14

- 10:45 am:** Joint Opening Ceremonies
- 1 pm:** Awards Luncheon
- 4 pm:** PACA Working Commissions
- 5 pm:** Opening of Landmarks Exhibit (Interior Department)
- 6:30 pm:** President's Reception (Pan American Union)
- 8 pm:** Opening of PACA Exhibition (Museum of History and Technology)

TUESDAY, JUNE 15

- 9 am:** AIA Business Session 1; PACA Working Commissions
- 12:30 pm:** Alumni Luncheons
- 2:30 pm:** Theme Seminar 1
- 6 pm:** Host Chapter "Architects at Home"

WEDNESDAY, JUNE 16

- 9 am:** AIA Business Session 2; PACA Working Commissions
- 1:30 pm:** PACA Plenary Session
- 10 pm:** Host Chapter Gala, Powerhouse Ball (Georgetown)

THURSDAY, JUNE 17

- 9 am:** Technical Seminar 1—Housing, Commerce and Industry
- 2:30 pm:** Theme Seminar 2

FRIDAY, JUNE 18

- 9 am:** Technical Seminar 2—Health, Education and Recreation
- 12:45 pm:** Purves Memorial Lecture-Luncheon (Shoreham Hotel)
- 5 pm:** Joint Closing Ceremonies
- 8 pm:** Annual Dinner-Ball and Investiture of Fellows

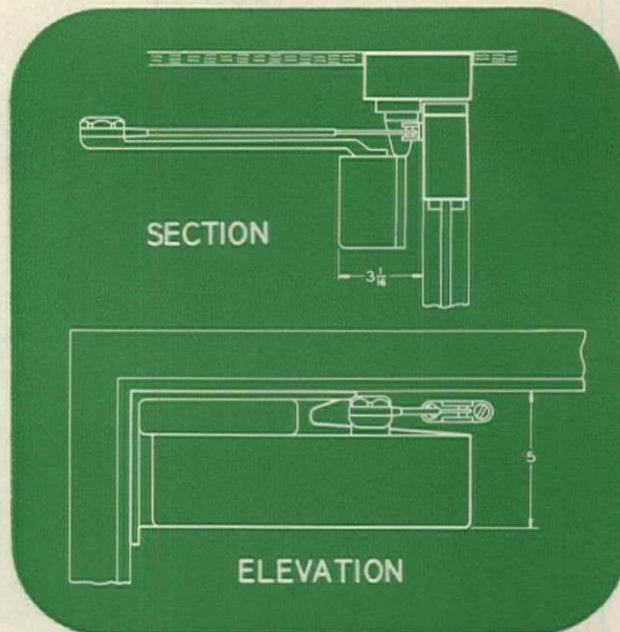
* Convention Central remains open until 7 pm Sunday, 8:30 am to 4 pm Monday, 8:30 am to 2 pm Tuesday through Friday

NCARB Annual Meeting

FRIDAY, JUNE 11

- 8 am:** Registration
- 9:30 am:** Business Session annual reports
- 12 noon:** Annual Buffet Luncheon (ladies invited)
—slide presentation by Wolf von Eckardt HON AIA, architectural critic of the *Washington Post*
- 1:30 pm:** Business Session—Committee on Examinations
- 6 pm:** Social Hour

Cont'd on p 38



Application Details

for Series 4010 SMOOTHIE® door closer
shown on opposite page
(See drawings above)

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The closer is in excellent position for leverage. Spring power and back check are adjustable, as well as main swing and latching speeds. The reversible shoe gives added power at the latch where needed. Maximum door opening with regular arm closer, 125°; with H90 hold-open arm, 100°.

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Gilbert A. Johnson, Kile, Seehausen
& Associates, Architects

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Application Details on Opposite Page



Octagon Observer Cont'd

SATURDAY, JUNE 12

9:30 am-5 pm: Business Session

6 pm: NCARB-ACSA Social Hour-Banquet—address by Edmund N. Bacon AIA, Executive Director, Philadelphia Planning Commission

Special ladies events include a Venezuelan Embassy Tea Friday afternoon and White House Tour Saturday

ACSA Annual Meeting

FRIDAY, JUNE 11

1 pm: Registration

6 pm: Reception (Octagon House)

SATURDAY, JUNE 12

9 am-5 pm: Business Session

12:30 pm: Luncheon

6 pm: ACSA-NCARB Social Hour-Banquet

NAAB Annual Meeting

(In the Sheraton-Park suite of President Robert H. Dietz)

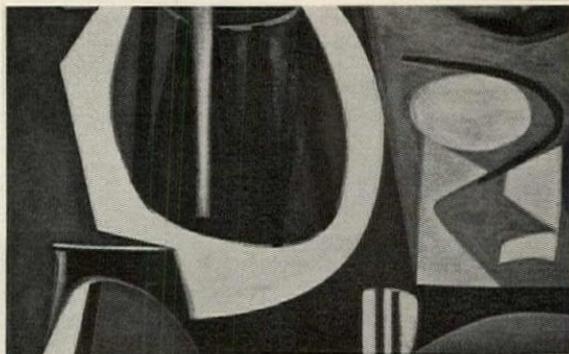
FRIDAY, JUNE 11

9 am-5 pm: Business Session

8 pm: Annual Dinner

SATURDAY, JUNE 12

9 am-5 pm: Business Session



South American Artists: This painting by Argentina's José Manuel Moraña is representative of the work in the "II Bienal Americana de Arte," sponsored by Industries Kaiser Argentina. A selection of 30 pieces by 20 artists will hang in the Pan American Union for a three-week stay, opening on June 14 during the President's reception. The show will move on to other US cities.

EXHIBITIONS / Behind the Iron Curtain

"Architecture USA," an exhibition of the work of some 60 contemporary architects assembled by the United States Information Agency, opened in Leningrad on May 24 and will tour other Soviet cities this summer. Designed by Arthur Drexler, director of architecture and design at the New York Museum of Modern Art, the show contains only one Washington building: Harry Weese's Arena Stage, which will be visited by Congress-Convention delegates on a tour of the Southwest renewal. *Cont'd on p 128*

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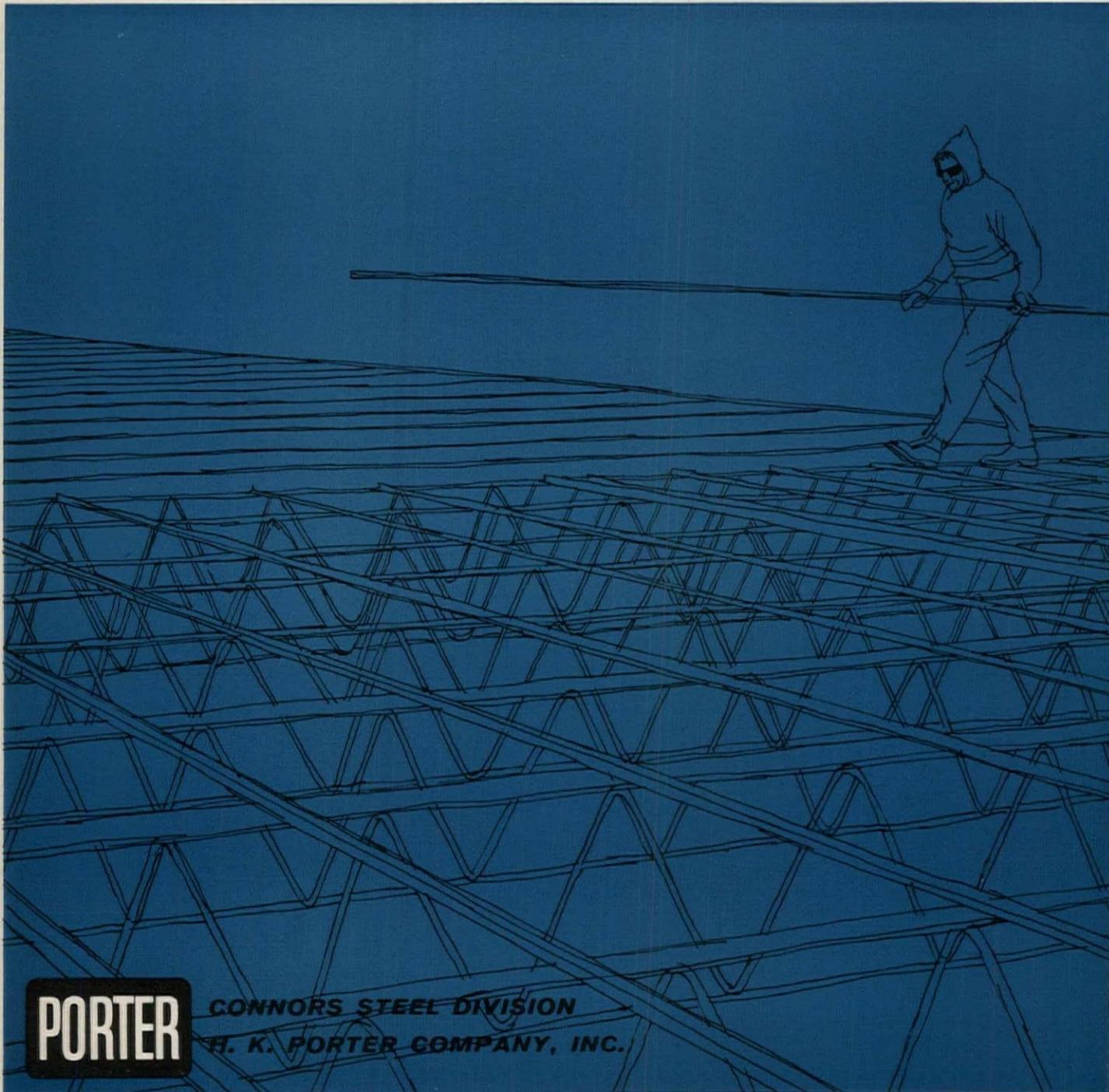
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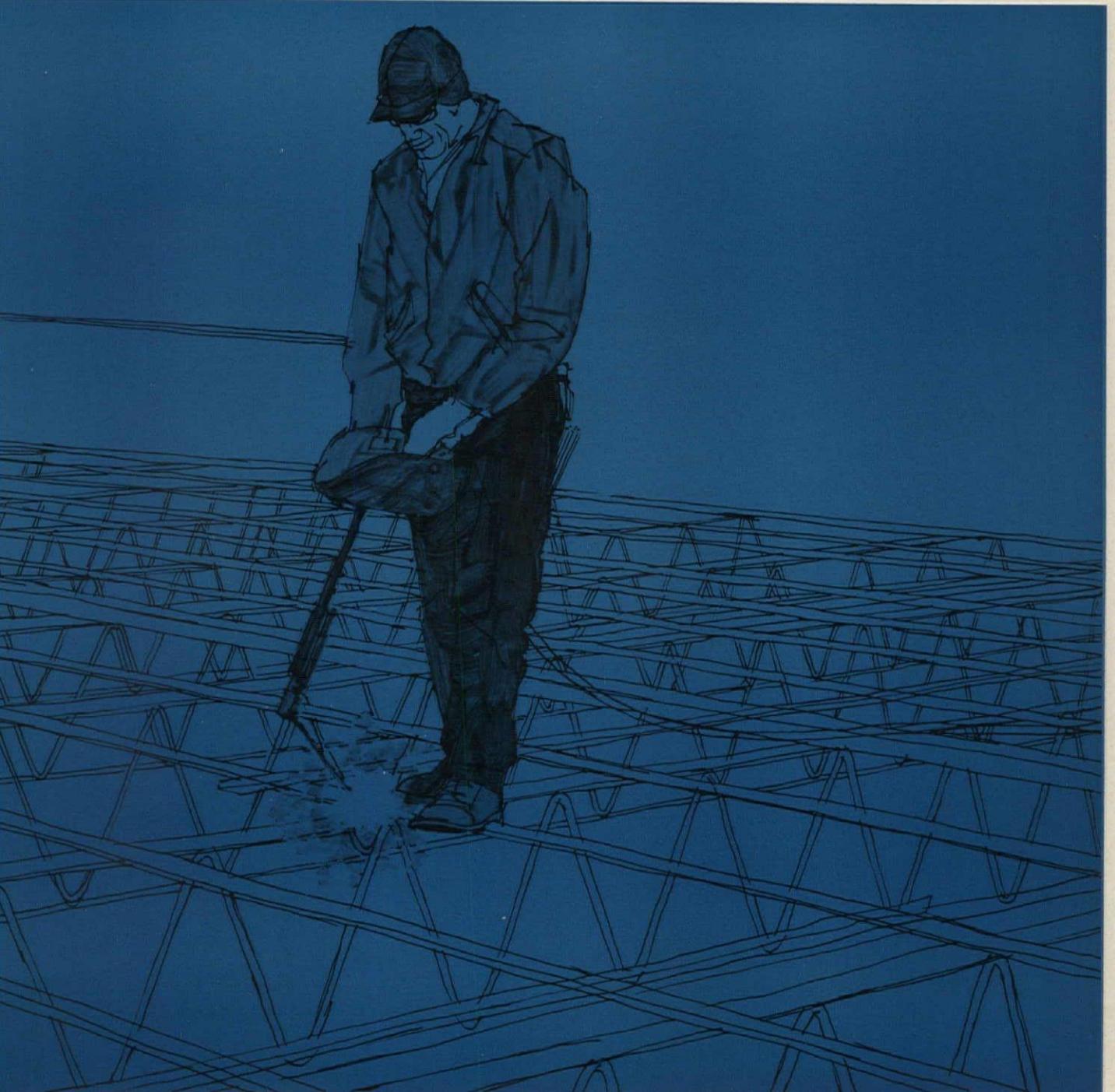


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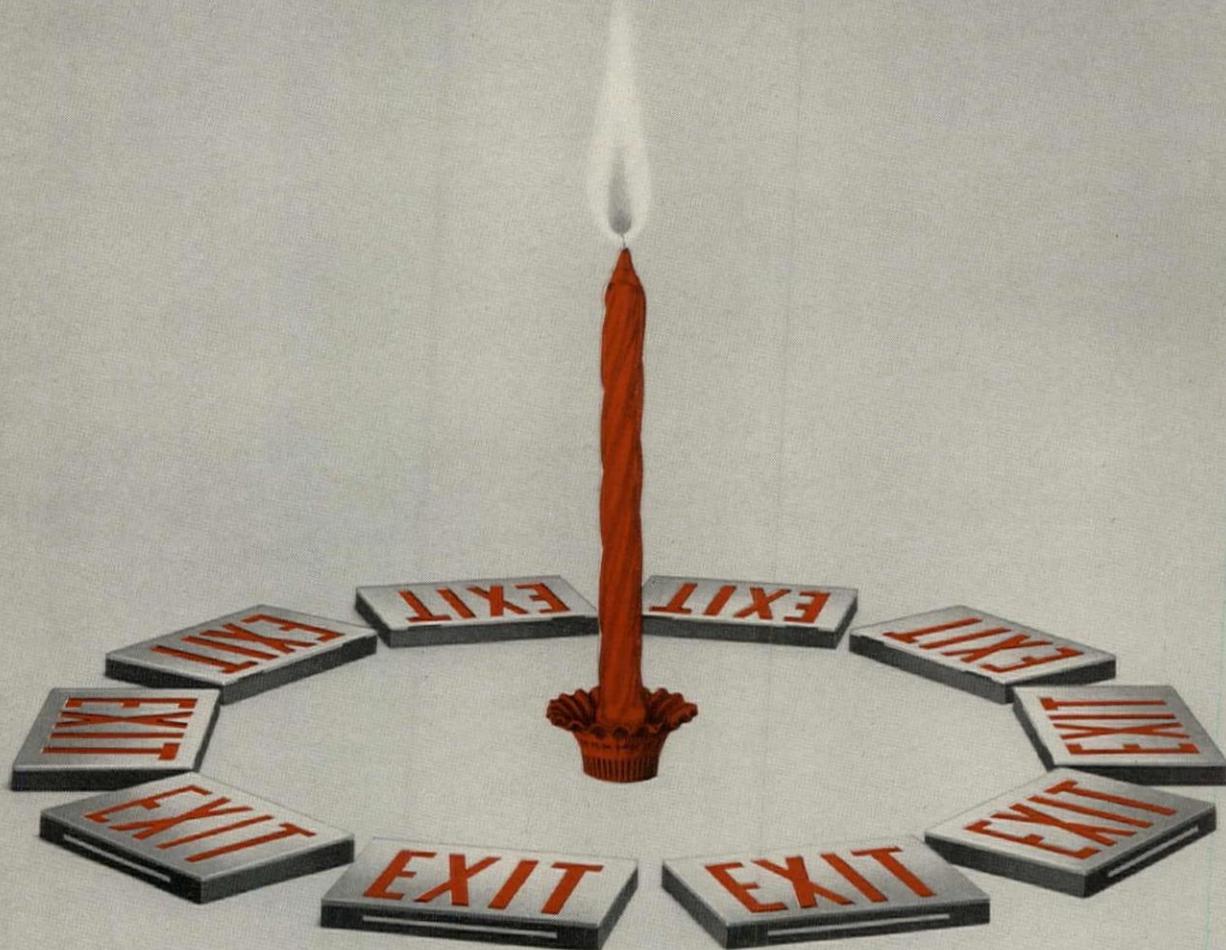
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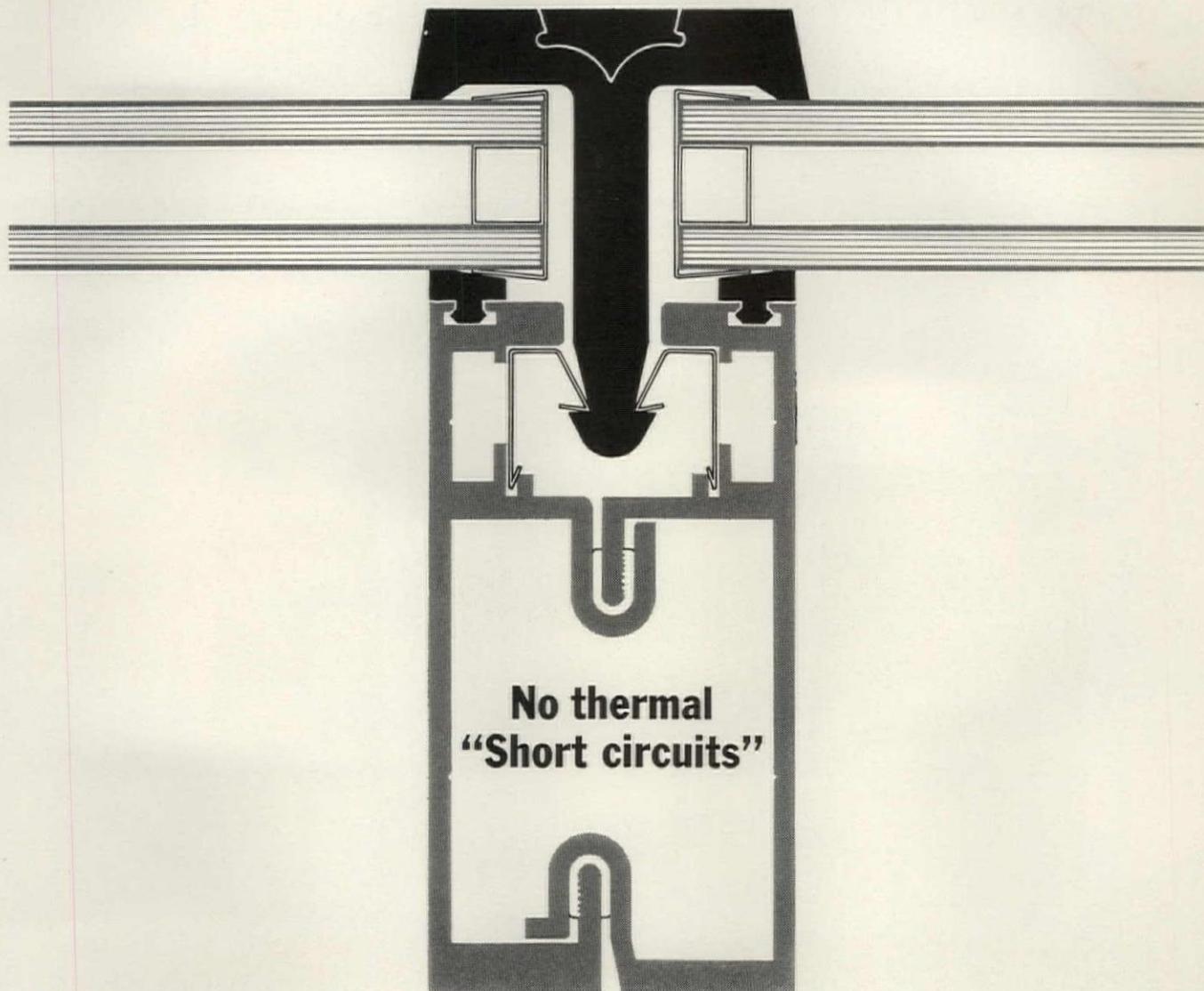
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*Performance test data, published March 1, 1965—
Pennsylvania State University.

Nature-tones in architectural porcelain enamel... a dynamic new dimension in contemporary design

What beauty endures longer in the mind's eye than stray driftwood half-buried on a lonely beach, the soft hues of freshly turned earth behind a plow, a carpet of leaves on a forest floor, or the somber tone of a snow-laden sky. Scenes like these inspired a whole new

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Created by color craftsmen and selected by a panel of leading architects, these new porcelain colors—called Nature-tones—pave the way for a dynamic new dimension in contem-

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weather, dirt, atmospheric corrosion and color permanence. They still provide a lifetime finish.

Perhaps you have a building in the design stage that could utilize one or more of these new Nature-tone colors. There are sixteen to choose from. Most

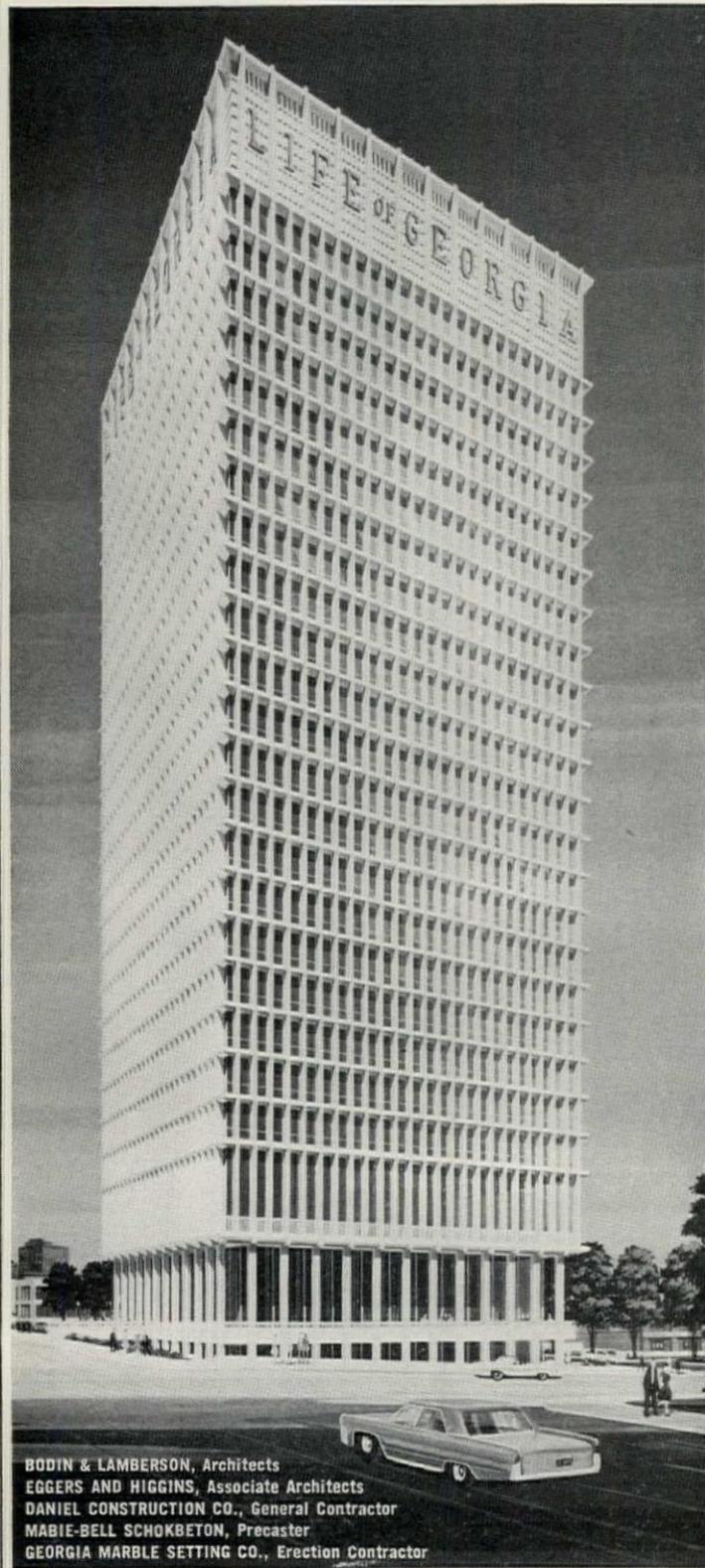
architectural porcelain enamellers apply them to Armco Enameling Iron, the most widely used base metal for fine porcelain enamel finishes. For a complete set of color chips or the

names of these porcelain enamellers, write Armco Steel Corporation, Steel Division, Dept. E-1645, P. O. Box 600, Middletown, Ohio 45042.

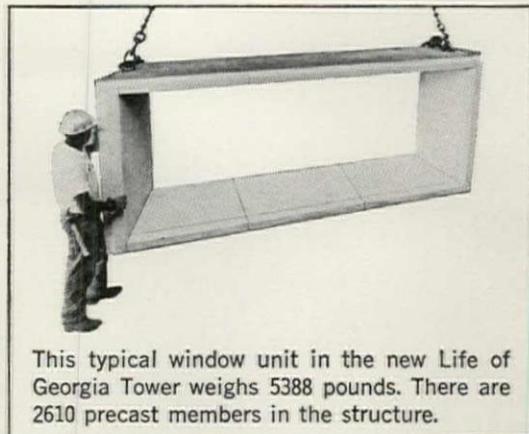
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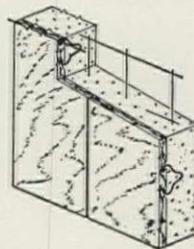


This typical window unit in the new Life of Georgia Tower weighs 5388 pounds. There are 2610 precast members in the structure.

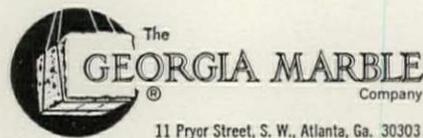
This building now rising in Atlanta is another example of architectural ingenuity in the use of marble-faced precast units. Here's a building clad in the majesty of marble—armored against the elements by ever-beautiful natural stone. But thanks to modern casting techniques, the cost is much less than that of conventional marble installations.

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Journal

Disorder in Our Cities

*An Examination
of the Chaos Created by
Twentieth Century
Architects*

BY JOHN CRESSWELL PARKIN
RCA, FRAIC, FRIBA

*"It follows, therefore,
that architects who have aimed
at acquiring manual skills
without scholarship
have never been able to
reach a position of authority
to correspond to their pains,
while those who rely
upon theories and scholarship
were obviously hunting
the shadow, not the substance.*

*But those who have
a thorough knowledge of
both, like men armed at all
points, have the sooner
attained their object and
carried authority with them."*

VITRUVIUS

IN AN address to the Minnesota Society of Architects * I strongly advocated the concept of "expanded services" as *the* viable one—the undoubted answer to our current problem, and I firmly believe it to be so. Inherent in such a concept lies the hope for a change in the techniques of practice which would make it possible to obtain mastery over the form of our environment.

These comments are intended to both expand and temper my thesis, "Disorder in our Cities—An Examination of the Chaos Created by Twentieth Century Architects."

In Minneapolis I observed that in the accumulated mythology of architecture there persists the notion of the architect in a precise role, immutable, inviolate and in varying degrees, securely professional, whether high priest, monk or gentleman dilettante. Scholarly research or even casual historical review would refute such a concept. In fact, the periods of greatest architectural achievement suggest the architect as a foremost agent of change, often as an entrepreneur acting in a fully responsible manner.

Once again, I had said, we stand at a crossroad in the history of architectural practice. If we are to recast the city into equilibrium, we must cultivate what has been described as "the unscientific talent of persuasion for use among one's fellows and in the anterooms of power."

If "power attracts advice," then good advice must attract power. Advice without authority will be ignored, and authority without responsibility and recognition is impossible. If we architects do indeed lack true authority in the "anterooms of power," then our environment must suffer in consequence. But why might we fail in authority—could it be, may I suggest, that "Authority demands consistency and obedience from its technicians, not a giddy plurality of options?"

Through further admittedly random samplings of professional nonauthority, lack of expertise and absence of persuasion, I would hope we might now assess our responsibility for the visual disorder, the chaos that surrounds us.

The Protean shape of architecture makes our task all the more difficult. Architecture today is a variable, and *as* a variable it is difficult to ascertain both its form and what that form ought to be. Nevertheless, I would propose that we examine

* AIA JOURNAL, January 1964 p 23

the state of architecture under such general headings as theory, education and practice, and am consoled in so doing by Albert Camus' observation that "The need to be right is the sign of a vulgar mind."

There are those, of course, who disclaim all responsibility for what has become "God's own junkyard." Among them is Walter Gropius who has said:

"I cannot accept, therefore, the verdict of the critics that the architectural profession as such is to blame for the disjointed pattern of our cities and the formless urban sprawl that creeps over our countryside. As we well know, the architect and planner has almost never received a mandate from the people to draw up the best possible framework for a desirable way of life. All he usually gets is an individual commission for a limited objective from a client who wants to make his bid for a place in the sun. It is the people as a whole who have stopped thinking of what would constitute a better frame of life for them and who have, instead, learned to sell themselves short to a system of rapid turnover and minor creature comforts. It is the lack of a distinct and compelling goal, rather than bad intentions of individuals, that so often ruins attempts of a more comprehensive character to general planning and sacrifices them bit by bit to the conventional quick-profit motive. And this is, of course, where we all come in. In our role as citizens we all share in the general unwillingness to live up to our best potential, in lack of dedication to our acknowledged principles, in our lack of discipline toward the lures of complacency and of material abundance."¹

Gropius reminded us at the same time that the ancient Greeks considered Chaos to be oldest of the gods. We architects are not alone in our depression over the immensity of our task. Speaking of another art, the theater, Tennessee Williams said:

"That the most exalted of the arts should have fallen into the receivership of businessmen and gamblers is a situation parallel in absurdity to the conduct of worship becoming the responsibility of a herd of water buffaloes. It is one of those things that a man of reason had rather not think about until the means of redemption is more apparent."

To a certain extent then—cynicism, alienation, defeatism over the size of the task is an attitude of some of the capital F "Few" as well as the small m "many." The pace of change is now so swift there is scarcely any human relation that is not caught up with unfamiliar problems and without dependable guide-lines. While failure may be the

normal state of theater in Moss Hart's view as well, it would be *incredible* to think of in an art of such social significance as architecture.

However, we are not without hope, for an increasing body of opinion is arising *within* the architectural profession that there must evolve entirely new concepts of the architect himself—his motives, his methods of work and his relationship to technologists, to manufacturers and builders and, above all, to those he serves. His motives and ideas must no longer stem from abstract concepts or the search for architectural self-expression but from the service of human activities and purposes. "If architects want to control man's environment, their actions must be supraprofessional and all pronouncements made by the profession must be based on what is best for society at large and not what is best for *some* members of the profession."²

There can be little doubt that architects not only want to control man's environment but believe this their proper task. The fact that studies and analyses of the profession are under way by the institutes of many Western countries is indicative of our acceptance of responsibility, or partial responsibility, for the visual chaos of our cities. It has been suggested that many of these worries and preoccupations of our profession have their origin, at least in part, in a strongly developed moral con-

"control *what* is built,
not merely *how*"

science. This moral conscience is that large and intricate complex of virtuous and essentially good feelings, ideas and controls which create the peculiar coherence and loyalty of life in this society. Oftentimes in our profession today, this moral dialogue, this long discussion of our duty to society—our role in the industry and our aim as artists—tends to militate against the very purposes it intends to serve. One at times becomes so absorbed in these matters and they become so fascinating in themselves that one gets quite remote from ordinary people and forgets that nothing is more immoral than to build that which has no meaning except to us and our friends. Serge Chermayeff recently made the plea that architects "get themselves into the driver's seat, so that they can control *what* is built, not merely *how*. Otherwise they will remain a profession of streetwalkers at other people's bidding."

¹ Walter Gropius upon receiving the honorary degree, Doctor of Humane Letters, Columbia University, March, 1961; *Architectural Record*, June 1961 p 149

² Jan C. Rowan, editor, *Progressive Architecture*, November 1963

The development of a social conscience among architects is a fairly recent phenomenon. Throughout history architects were responsible primarily to a power-elite—the church, the nobility, and then the industrialist; and their buildings, be they the churches of the Middle Ages, the palaces of the Renaissance or the factories of the Industrial Revolution, did *nothing* to raise the standard of living for the masses. A more democratic social structure in itself does not automatically produce an urbanism based on social conscience. Only an enlightened and continuing reappraisal of the program requirements by the architect for his client, mankind, can lead to a more satisfactory solution. Le Corbusier failed, Wright failed, Garnier failed. Unité d'Habitation failed because it refused to recognize the existence of a social and cultural scale. Broadacre City failed because Wright chose to ignore man's essentially gregarious nature. Garnier's theories failed because they ignore the human aspect completely.

Our present dilemma is that most of us have been indoctrinated with theories of contemporary architecture based on an anti-city ideology and prejudice. Morton and Lucia White in their definitive book "The Intellectual Versus the City" forcefully demonstrate the historic alienation of the intellectual from the city in North America in particular. It is on this false lore that so much anti-city doctrine has been postulated, particularly in the theories of Wright and some of the English garden-city concepts. As they so aptly put it: "The attack on the city via the simple command to follow nature is philosophically unconvincing—one merely refuses to be bullied into anti-urbanism by muddled or indefensible metaphysics in the service of a questionable moral philosophy."³

We architects have taken the easy way out, skirting the main issue by becoming Piranesi-like renderers, latter-day Hugh Ferrisses concerned neither with substance nor reality. Technique appears more important than achievement. Our intellectual level is low and our involvement less. It has been far easier for us in ostrich-like fashion to concern ourselves with such esthetic niceties as how materials enjoin one with another rather than the problem of how groups of buildings or indeed human beings themselves may be enjoined.

At this point it is necessary for me to state emphatically my belief that the architect is first and foremost an artist but an artist of a very special kind.

As artists we have been insufficiently self-reliant—too dependent upon the painters and sculptors, from the Cubists, to the de Stijl, to the Abstract Expressionists, and not dependent enough on basic research and analysis. The result has been a giddy

plurality of options, confusion and disorder. Our constant pursuit of style has resulted in Potemkin Villages—those false-fronted houses built by Gregory Potemkin in eighteenth century Russia to impress Catherine the Great.

Some architects who have not followed the painter have tended to hero-worship the structural engineer; at least they do so in the view of Pier Luigi Nervi: ". . . because such gymnastics bring them a little closer to the dominant theme of our time: science and advanced technology, but this is not really their world; theirs is a world of people and their environment."⁴

"what architecture is and not what architecture was"

The pseudo-scientist architects appear to define human beings like the space scientist, as "the cheapest mass-produced servo-mechanism as yet available for operating an otherwise completely automatic machine." The design of human settlements or ekistics and environmental design are more dependent upon the biological sciences than on any branch of technology or on the natural sciences, and certainly independent of orthodoxy in the other arts. Nonetheless, we ought, with Jacques Barzun, to deplore any of the current statements to the effect that architecture is the *first* of the behavioral sciences.⁵ The only sure base for the profession lies in the store of special skills and knowledge which it assembles for dealing with the particular problems assigned to it by society.

Architects are today living on the stock of traditional knowledge and skills built up by the efforts of our predecessors. We are, of course, adding to this stock very gradually, from daily practice in the tradition of craft development. But in a scientific society, craft processes are too slow. We are living both on borrowed capital and on borrowed time. We must rethink what architecture is and not what architecture was! We must identify the forces and methods that are presently changing architecture. May I suggest that in doing so we will realize that architecture is but a part of a multi-discipline concept involving total environmental design and ought to be taught as such in colleges

⁴ "Pier Luigi Nervi," by Ada L. Huxtable, Braziller, New York

⁵ "Science, the Glorious Entertainment," by Jacques Barzun, University of Toronto Press 1962

³ Harvard MIT Press, Cambridge, Mass, 1962 p 234

whose nature, then, would be that of a college of environmental design. In such an institution, all designers, whether architects, landscape architects or planners, would be taught together without any anticipation of the professional distinctions which so regrettably come later in life.

“an altar in the
form of a
drafting table”

It was Kant who proposed that education should not be for the present but for the future betterment of society. If this is so, then immediate needs ought to be subordinated to the longer range objectives of *the better society*. Technique and technology must then be flexible enough to adjust to changing social aspirations. The present emphasis on “how” where it occurs in either school or practice ought to give way to a quest for “why.” We must avoid the creation of yet further disciplines, such as that of the urban designer, who appears at Harvard at least, to be taking over the responsibility of the design of group building from the architect, leaving the architect with the esthetic and technical coordination of individual buildings. Is there not some hope that we may recapture the major share of this responsibility?

That the *teaching* of architecture makes architecture possible is beyond dispute. But the architect should abandon his concern with drawing, leaving it to the architectural technologist. Polytechnical schools in the European tradition will give us our drafting resource in the immediate future—at least until such time as the picture-making computer is our principal machine for drawing. The phenomenon of dozens of *university-trained* men dedicating their lives to an altar, in the form of a drafting table, is a kind of votive offering, a kind of human sacrifice that total society can ill afford. We will, incidentally, create a resource of happier and better-adjusted architectural technicians through polytechnics than through universities. The architect will thus be left with the decision-making task more appropriately his—the decision-making task and the role of leadership in the rebuilding of cities.

Fundamental research and studies in the social sciences, including geography and economics, will tell us what is needed in the building of our cities—in the new science of human settlements. Architecture is not a subject such as physics, chemistry, history or economics; it is a practice or, as I have

suggested, like medicine, architecture rests upon the use of knowledge provided by an extremely wide range of fundamental subjects.

We architects appear singularly lacking in that kind of wisdom defined by Confucius where “a wise man is one who is free of four things—foregone conclusions, arbitrary predeterminations, obstinacy and egotism.” If these precepts are indeed those for the adjudication of wisdom, then few of our architectural hierarchy are wise. Obstinacy and egoism often stand in the way of making the concessions necessary in the design of buildings side by side. We are singularly uncooperative in our relationship with each other in the face of the common good.

It is with considerable hesitation, if not trepidation, that I now broach a subject which is but rarely openly discussed, that of the relationship of the teaching to the practicing architect. Unlike other professions where the dialogue between teacher and practitioner is firmly established, our profession remains pathetically naive. There must be a more meaningful participation by the practitioner in the academic program and in daily teaching in the schools. It isn't enough for an architect to simply expose the students to a collection of 35mm Kodachromes of his latest work on the pretext that this is instruction. That we are all guilty of this is common knowledge, but part of the blame lies with the schools. Conversely, the role of the educator-architect in daily practice is admittedly both rare and insecure. He ought to be invited into active partnership with the practitioner, but at the same time he cannot assume that he can work independently of their practical expertise. Let us candidly admit there is too often a hidden tension between the teaching architect and the practicing architect. In varying degrees this condition prevails in most of those metropolitan areas fortunate enough to possess schools of architecture. In order that a more meaningful and constructive relationship may exist, we ought first to admit the existence of these problems, to analyze them, and then, set about finding a solution by way of encouragement of partnerships including both teaching and practicing members.

All too often architectural schools reject the most brilliant of students, not necessarily talented in design but who have leadership potential and skill in administration. I have recently met the presidents of two large corporations both of whom were, in second year, rejected by architectural schools in our country and both of whom would have lent luster to the practice of architecture, perhaps not in design, but most certainly in conveying authority to the general public and bringing vast organizational skill to the complex task we face. Similarly, in giving advice to an outstanding

young scholar who was recently thinking of entering the architectural profession, I felt it necessary to caution him that his very scholastic brilliance and versatility might be suspect in architectural practice rather than be fully appreciated. Fortunately for us, he has elected to pursue architecture in spite of our profession's failings.

The question I put is this: Have we not allowed the complexities of practice to force a vertical development in our organization of skills rather than a horizontal organization? Have we not failed to recognize that no engineer other than the structural is fully trained or even partially trained in understanding the application of his role to human habitation? Every office must retrain the engineer, except the structural designer, to consider his vocation in terms of shelter, architecture and human needs. Do we not need, therefore, a reintegrated system of education where each discipline would at certain points be interrelated, allowing the possibility later on of an easier change-over from one discipline or specialization to another? We appear misled by the statistical claim that somewhat more than 70 per cent of the architects of this country are engaged, as the major share of their time, in the actual design of buildings. The fact that only a minority do design, whether the office be a large firm or a small one, is known to everyone in the profession. Often the design process is, in fact, delegated to the most able recent graduate rather than assumed as a matter of immediate concern for a principal. Early in practice I was warned by one of our best-known architects that the ultimate success of any architectural practice (and by that I do not mean purely material success) depended upon the continuing responsibility of a senior principal in the design process. Immediately upon delegation of design responsibility there develops a deterioration in the standard of work.

Earlier this year, speaking at the Annual Assembly of the Royal Architectural Institute of Canada and in discussing the role of the computer in contemporary architectural practice, I was thoroughly misunderstood by way of intent. It was assumed that the computer would replace man as the decision-maker. The computer, as anyone who has studied such machines will realize, is simply but another tool to speed up the decision-making process. Surely we ought to enlist any means available on the basis of Alfred Whitehead's profound observation that civilization advances "by extending the number of important operations we can perform without thinking about them." The architect who rejects the computer fails to recognize that the slide-rule is but a simple form of computer.

As professionals, the ultimate justification of professionalism is to serve architecture, *not* archi-

tecs. Leadership, authority and excellence very obviously cannot be legislated. The authority of the architect, his status and his client relationship are direct functions of his expertise as an individual and as a member of his profession. Too often we architects seek the protective coloration of legislated ethics. Unlike morals, ethics being man-made, change. I suspect that ethics are merely a form of collective bargaining at the professional level. In the process of sanctifying the ethics of the profession of architecture, we often continue the destruction of the art of architecture. Our allegiance is clearly first to the *art* of architecture and secondly to the *profession* of architecture. Inevitably conflict does occur in practice but in the main these loyalties are very fortunately compatible. Our most valued possession is the word "Architecture." This is at least one part of our existence for which we need not fear extinction.

Of even greater consequence in our inability to come to terms with contemporary practice is our failure to recognize the need for the incorporation of our practices. While other and competitive professions are permitted by state or provincial legislation to incorporate we are often inhibited from doing so by our own lack of realism. Never directly, but often by inference, the curious argument is put forward that ethics are the monopoly of those who practice in an unlimited liability manner. Were such a notion to be put forward to the client, most of whom are members of corporations, their alarm would not be surprising. We have failed to note any lesser degree of "professionalism" or ethical standards among our business friends than in the traditional professions.

Surely, corporate practice is not only desirable but, in due course, inevitable. The question of incorporation is even more pertinent to that of the smaller practice than the larger one. The larger practice can take internal steps to indirect incorporation as most larger firms have already done to sustain their financial viability. But the smaller firm is, in many instances, unable economically to do so. Present forms of practice do not merely inhibit further extensions of professional influence but do, in fact, tend to threaten the very survival of architectural practice itself. The Royal Australian Institute of Architects has recently accepted, as do many of the American states, corporate practice as a logical and ethical form of architectural professionalism. The question is wholly pertinent since it allows the easier establishment of joint ventures and consortia for the practice of urbanism on a larger scale. Registration boards where required ought to seek legislation to permit incorporation within their jurisdiction. Not only would there result an economic and strategic relationship with competitive pro-

fessions but the essential leadership we need would be asserted. Such corporations can easily be protected from unwarranted intrusion by nonprofessionals by the simple technique of insuring that voting majority stock will always be in the hands of architects, and under the surveillance of the various registration boards.

“the basis
of reduced fees is
. . . intolerable”

Good architecture can but rarely be achieved on a reduced fee basis. The architect's economic position and his ability to make a reasonable living are fundamental issues; reduced fees, however, are the wrong answer. Strict control over fee agreements through the necessity of every agreement being filed with one's registration board and properly notarized will minimize this unscrupulous practice by those who believe that architecture at any price is legitimate. The concept of building up a practice on the basis of reduced fees is an intolerable one, somewhat reminiscent of the old Yankee adage, “A man gets on, gets honor, gets honest.” There is no declension in architecture for *on, honor, honest*. In our profession there are some who seem to believe that all prostitutes have hearts of gold.

While I have been speaking of somewhat pragmatic and material issues, what is our attitude on some of the larger and vital issues facing the community? What is our official position as a profession on issues of a general cultural and socioeconomic concern? What is our position on so vital an issue as that of representation by population? What connection has this with architecture, you may ask—and indeed, is there a connection? Why should a professional institute become a political forum? The issue, as fundamental to democracy, transcends politics: our cities are underrepresented in virtually every legislature in North America; our cities obtain an unfair disposition of the tax dollar, hence vital urban needs are compromised; the health of our cities is of utmost concern to architects, where indeed most practice. Thus the appearance and organization of our cities is affected. We certainly are not politicians but *we are experts*—experts on cities and on urbanism; and our society, now so reliant on experts, must look to us for intelligent, dispassionate leadership.

What, for example, is our position as a profession on increasing governmental support of the

arts? We should be first to recognize the almost total absence of a Medici-like elite and the need for alternative sources of art patronage. We have heard all too often the assertion that our residential, if not our total environment, is largely the work of investment interests aided by assessment-seeking administrations. This premise imputes major responsibility for our impoverished environment to the favored aversion of the intellectual, *the economic force*. The antiurbanism of our literary and philosophic tradition finds too easy comfort in associating the evils of the contemporary city with either capitalism or late industrial technology. The controlling influences in our society now, as in the past, are a function of *all* the values of our mass and often meaningless culture.

The architect, through training and awareness, should be as knowledgeable of economic influences as he must be of the other factors. Let us not be as slow in achieving mastery over the social forces at work as our immediate predecessors were in assuming mastery of the technical realities of the last century. Architectural practice has been a comparative late-comer to the fields of fundamental research and technical inquiry; industrialized building has had less brains and less money put into it until quite recently than most other more advanced industries; the physical and biological sciences, particularly the biological sciences, are only now being regarded as coming within the architect's approach and understanding and the relevant social sciences are still pioneering.

Today, it is abundantly clear that the practice of architecture cannot be achieved without a sophisticated building organization behind it. Unlike the health professions, we in the design professions are not required to reach a vast audience. It has been suggested that in North America there are in fact no more than 100,000 clients, potential and actual. *These* are the decision-makers, those in power who will retain us, whether they act in public or private sectors. I suspect that the number of potential clients is vastly less than this (at least if one is to judge by the frequency with which we run into each other!).

All of this critical self-analysis does serve a useful purpose. Unlike Lot's wife, we can survive self-contemplation; there is restorative value in professional self-analysis, but analysis without action is of little consequence. The Greek architect Doxiadis counsels that the architect “. . . must become a scientist, carry out research, create a system of thought, devise a program of action and carry out proper schemes of organization in government, in industry, in production, in design. He must be a builder.”

We will have the sooner *obtained our objective* and *carried authority* when Doxiadis replaces Le

Corbusier as a principal theorist; when content is a higher virtue than form; when articulation of volumes is of lesser consequence than articulate ideas; when every school of architecture is rebuilt to shrink drafting rooms to half their present size and their space taken by seminar rooms; when graphics are increasingly displaced by words and words interwoven with action; when the drafting stool is replaced by the public platform—for after all, is not the drafting stool a peculiar perch from which to direct the battle for ideas?

My earlier paper contended that for us, as architects, order is a valued human goal having obvious connections with happiness, welfare, fulfillment and satisfaction. As a corollary, it is inconceivable for the architect to take flight, intellectually or spiritually, from the urban imperialism of the city, despite its anticreative and antiarchitectural climate. Rather, we must abandon neutrality for engagement, inaction for action, detachment for involvement, in full unity of theory and practice. This is our urban-nexus, our bond with humanity. We must avoid the digressions of proto-architecture of fashion and of small scale. Let us be tolerant but, above all, utterly discriminating in our judgment of each new esthetic.

In our present thinking, the isolated virtuoso building is invariably adjudged "more significant" than the larger-scale project no matter how valiant the attempt to solve the task required. Our premier awards tend to be more concerned with the individual building (our Potemkin villages) while the group buildings appear to have a lesser chance of premiation. At the risk of repeating myself, may I suggest that our problem may be that the value judgments required for collective architecture either are not sufficiently defined or are not the same as those criteria used in a search for a new Ronchamps or another Barcelona Pavilion. Doubtless God is in the detail, but what irony to think that He may not be recognized in the larger scale! It would seem very nearly impossible in the various awards for the group to compete with the single building. When we ourselves fail to give due recognition to our work on the more complex scale, we can hadly criticize the general public for the same failing. But are not those architects who are working at the larger scale, with groups of buildings, the forerunners of the higher purpose of architecture—architecture as a social art? Recall how Rockefeller Center was satirized in its own time because of its detailing, its false use of stone; now we recognize it as one of the forerunners of good urban design and ignore the relative unimportance of its detailing.

The more templelike the building apparently the greater regard by its architectural votaries. Yes, the Barcelona Pavilion, Ronchamps and even Fall-

ing Water, are temples of architecture rather than buildings for everyday life. To paraphrase Mark Twain's observation when the controversy over Wagner's music was at its height, that "he understood the music to be better than it sounded"—perhaps much of our present work is really better than it looks or works. But I doubt it! In the turbulent inventiveness of the present, it would appear that far too many of our designers are working for the approbation of their colleagues, rather than for a higher social purpose. Is self-expression to be greater than the collective will to the better life? We architects have proceeded too much on hunches and too little on the sciences, behavioral or natural. Our theory has been frail.

What I termed "micro-architecture," the architecture of the individual building, must inevitably give way to new scales of thought and practice. The architecture of the future, in today's terms a "macro-architecture," is one concerned not only with the individual building but its relationship to the street, to groups of buildings, superblock, the community and, in due course, the total environment. To accomplish so encompassing and dedicated an obligation demands redefinition of professional practice as a prelude to a yet further redefinition of the form of the environment itself. We can be heartened by the analysis of our profession presently being undertaken by our own Institute. This is the initial step, but without the concern for authority expressed by Vitruvius, we will lack the ability to implement our plans.

"and they
shall repair the
waste cities"

Authority, our dictionary tells us, is "moral or legal supremacy: the right to command or to give an ultimate decision; a derived or delegated power or authorization. Authority is the power to influence the conduct and actions of others, the power over the opinion of others, authoritative opinion and intellectual influence."

A consummate authority can be compounded only out of a responsible social attitude and a total concern. An instruction even older than that of Vitruvius was that of the prophet Isaiah (61:4):

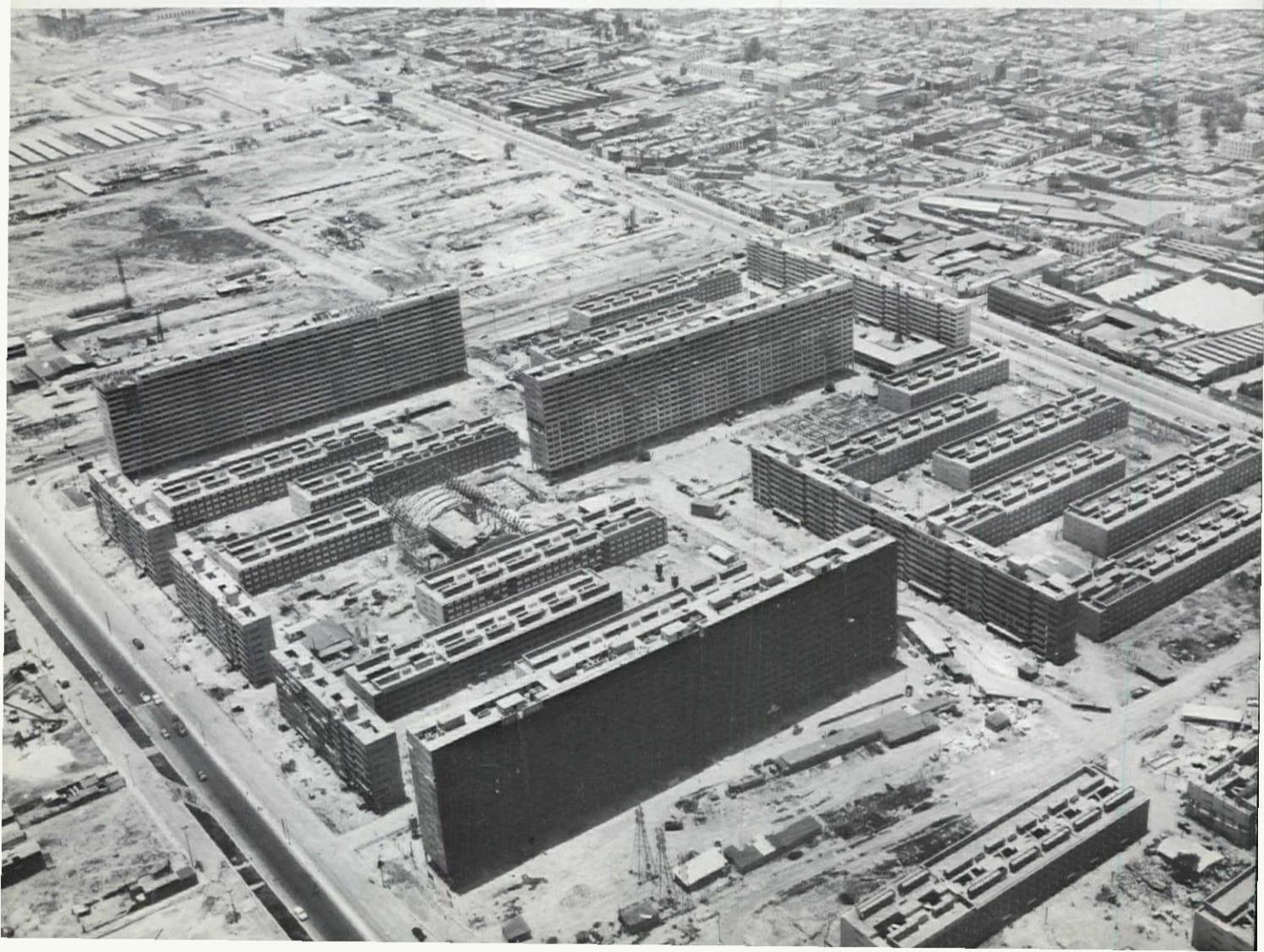
"And they shall build the old wastes, they shall raise up the former desolations, and they shall repair the waste cities, the desolations of many generations." ■

Urban Renewal: Superblock Spectacular in Mexico City

BY LOUIS G. REDSTONE, FAIA

*The government
sets the stage for
a redevelopment program
that takes on significant
social implications*

Each superblock contains four-, eight- and twelve-story buildings without differentiating one income group from another



MEXICO CITY is in the throes of a building boom. This activity is a direct result of the rapid industrial growth which the country is experiencing. The progress made in the last decade in the city's development and urban renewal is very impressive and exciting. The driving force behind this dynamic stride is the hand of the government.

In Mexico great impetus is often given to the city's development by aiming at certain dramatic but worthwhile projects on a colossal scale. An example is the "University City," which was sponsored by former President Miguel Aleman and which he claims as his own brainchild. It is to the credit of recent Mexican presidents that they want to be remembered through worthwhile projects initiated and completed during their administration. This, however, has its limitations. The six years of the president's term may not always be sufficient time to complete a project. The succeeding president may very well be tempted to start something new on his own. The fortunate part is that all of the new building developments so far have been vital for the country's future.

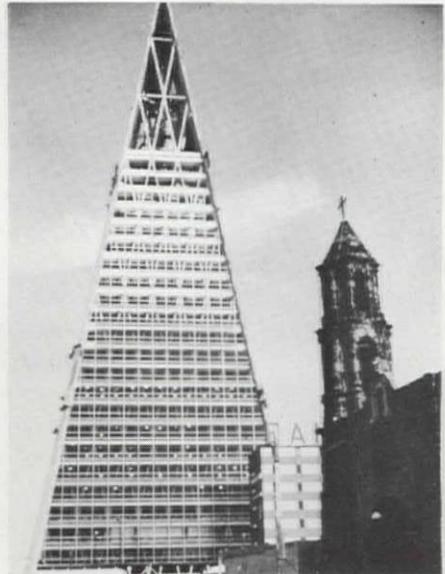
The immediate past president, Adolfo Lopez Mateos, had his heart and soul behind one of the most important and ambitious urban redevelopment projects in Mexico City—the Nonoalco

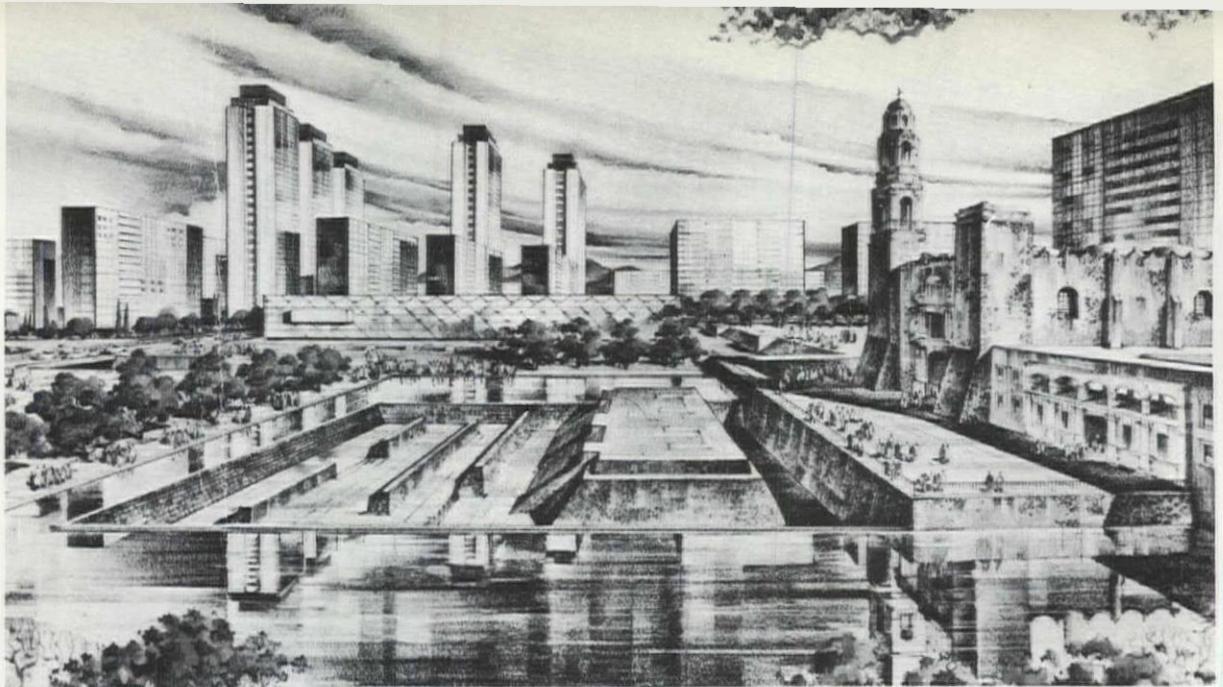
Housing Development. The complete financing required for such a vast undertaking was secured through government funds—the National Mortgage and Public Works Bank and the National Workers Social Security Institute—and through private insurance companies' loans. The greater part of the project will be government controlled, with some sections allotted to private developers.

Located in the heart of the city's northeast slum area, the initial stage under construction calls for rehousing 15,000 families in an area of approximately 300 acres, with succeeding units to house up to 100,000 families. The area selected had been occupied mostly by railroad tracks and yards, which were possible to reroute or dispose of. This facilitated the start of the project and eliminated the painful temporary family displacement period, so difficult in any city redevelopment process.

The most unusual and dramatic element in this development is the concept of moving in to an entire section of population of the city, keeping the same proportion of income levels as in the former surroundings. With this in view, a careful study was made among the 100,000 families surrounding the proposed site. The social conditions and income levels among the population were an-

Restored Colegio de la Cruse and pyramid-shaped administration building share the site. Note playgrounds and walks





The Nonoalco Housing Project in Mexico City, designed by architect Mario Pani

alyzed and classified into three main groups: Group A—58 per cent of families with income of approximately \$50 per month; Group B—18 per cent of families with income of approximately \$80 per month; Group C—24 per cent of families with income of approximately \$100 per month. Based on statistical data, the family unit averages six.

The low-income group is housed in four-story walk-up apartments. Group B and C are assigned to the eight- and twelve-story elevator apartments. Each superblock contains a combination of all the various types of reinforced concrete buildings, and the external appearance gives the impression of esthetic unity, without differentiating one income group from the other.

The architect of the project, Mario Pani, and his associates, planned the first stage to consist of three superblocks of 5000 families each. The superblock contains nursery and elementary schools, clinics, neighborhood shopping centers, bank, social clubs, recreation and park areas, a theater and a library. A high school and hospital serve the three superblocks. As soon as the first 15,000 families move into their new apartments, the evacuated area from which they came is left free for continued clearing and rebuilding. The landmark of the entire development is symbolized by a 24-story pyramid-shaped building containing the administration offices.

The architects are skillfully utilizing the historical value of the site. During the digging for foundation work, ancient pyramids were discovered dating back to the sixth and seventh centuries and belonging to the Teotihuacan culture. The site also has a partially ruined fifteenth century colonial ecclesiastical building—Colegio de la Cruse—which will be restored. Thus the new urban complex will express three cultures—pre-Colombian, colonial and contemporary. This his-

toric background should add greatly to the spiritual and cultural values of the young generation.

Other new buildings in Mexico City show marked technical advances. The Mexican architects have learned a great lesson from the earthquake of 1957 and are utilizing that tragic experience to improve upon the science of foundation structure. Most of the new buildings of any consequence are designed with floating concrete foundations, which will withstand minimum grade 10 earthquakes. The earthquakes are measured in grades, grade 12 signifying total destruction. (From 1900 to 1957 the highest grade of earthquake was grade 7.) The 1957 earthquake was of grade 10, and the demand now is to design for the ultimate force of grade 12 earthquakes.

Most of the high-rise buildings under construction in Mexico City have a special design of floating concrete foundations, containing a concrete grid of compartments. The structures are set deep enough in the ground to displace soil equal in weight to the superstructures. In case of any tilting of the buildings as a result of an earthquake, they can be righted to their original positions by adding large amounts of sand and gravel into the raised sides of the concrete compartments.

In the commercial field, several large department stores have been built, with parking facilities as part of the building, or in separate parking garages adjoining the store. Because the shopping centers are built in the crowded city areas, very little ground floor parking is possible.

The traffic problem is as complex and unsolved in Mexico City as in any of the large American cities. The first peripheral freeway is completed now, with other crosstown freeways under construction. The city is growing rapidly (nearly five million population) and the race is between expressway building and traffic increase. ■

*How a
State University
Creatively
Exploits*

Total Professional Service

BY ANTHONY G. ADINOLFI, HON AIA

A leading exponent of the "government by contract" system, the New York State University Construction Fund, as its manager of planning explains, may coach the team but private architects carry the ball

BETWEEN now and the turn of the century, the construction explosion which we are experiencing is going to become something of a continuous roar. That this poses a challenge to the architectural profession is almost too well realized to bear repeating. However, the society and the culture served by the profession is also asking a question that does bear repeating: "What gains could be made in architectural quality and cost, in terms of both time and money, were the profession to commit itself to the concept of total professional service, and were the processes and relationships between the professional and his clients to be so arranged as to effectuate this concept?"

In New York State, something is happening that has added new thrust to this concept, as it pertains to construction for government—something is happening that has captured interest and developed excitement in the entire field. This "something" is a mammoth construction program now being carried on by the State University of New York, the State University Construction Fund and the Dormitory Authority of the State of New York, aimed at the expeditious provision of physical facilities for State University through creative exploitation of the resources of the architectural profession and the entire construction industry. Almost incredible in its size and complexity, as far as past experience is concerned, this program in its concept and operation is now demanding from the architects involved in it, activities that are identified with the concept of "total professional service" and requiring a level of professional commitment that acknowledges the values of that concept.

The Problem in Perspective

Back in the late 1950's it became evident in New York State that something extra would have to be done if there was to be continued meaning in the motto of the State University of New York: "Let each be all he is capable of becoming." A tremendous gap was developing between projected capacity of the total public and private higher education establishment of the state and an anticipated

blizzard of applications from students desiring higher education. The demand was growing in scope and intensity; the supply seemed increasingly inadequate. Positive action was necessary to fill the gap; the short time available pointed to the public sector as the only logical source for such action.

In addition to the central problem of "filling the gap" by some means, two other considerations basic to effective decision-making became apparent to those whose eyes were opened early to the developing crisis.

First, the requirement of sheer numbers—pressing enough when taken only in terms of the historic percentage of senior classes desiring to enter college—was being enlarged by an additional percentage of students desiring higher education because of the increasing demands of the employment market for individuals presenting higher levels of technical training and cultural development.

Second, there was developing a concomitant demand for better educational programming, in terms of curriculum offerings and the quality of faculties and facilities available to meet expected demands. Thus, the problem could not in any way be considered answered merely by "adding to" through improved logistics and mechanics; rather, questions of quality were also involved. The situation issued a sharp challenge to the educational establishment of the state.

Although at first it would seem that the decision to be made was an educational decision, with some political overtones, it eventually turned out to be a political decision, with educational implications. The government was the only power available that could take action in time, and the basic policy determination to build effectively for public higher education was made by the Legislature and the Governor on the basis of recommendations by the State University Trustees and the Board of Regents that they adopt the State University master plan for development. Subsequently, the Governor and the Legislature established the State Univer-

sity Construction Fund as the administrative means by which one aspect of the over-all expansion program—the expeditious provision of physical facilities—could be carried out.

Organizing for Accomplishment

Broad plans of this type can remain little more than good dreams and idealistic thoughts without positive action to create the means by which they may be brought into realization. In New York State there had been at least two choices of action available to those developing the statutory ground rules for putting into effect the facilities aspect of the program. Since State University buildings and facilities had been planned and constructed during past years, the most obvious possibility became one of expanding the existing machinery to accommodate the increased workload. This was not, however, the means selected. For many reasons among which were the new method of financial support to be employed, and the new method of operation intended, a separate organization, the State University Construction Fund, was established. This agency has separate status as a public benefit corporation, conforming somewhat to the well-known "authority" concept often used for similar task-oriented programs. Despite the fact that the actual duties to be performed by the Fund in the "public works" area are of a type usually performed by agencies organized and staffed to design buildings and supervise their construction, the enabling statute provided that the Fund was to use the services of private architects for this work. As a consequence, the Fund has since developed

into a leading exponent of the "government by contract" system. In fact, it can safely be said that the Fund, instead of being in the construction business, is in the business of supervising architects who, under contract with the Fund, carry the basic responsibility for design and for the supervision of construction.

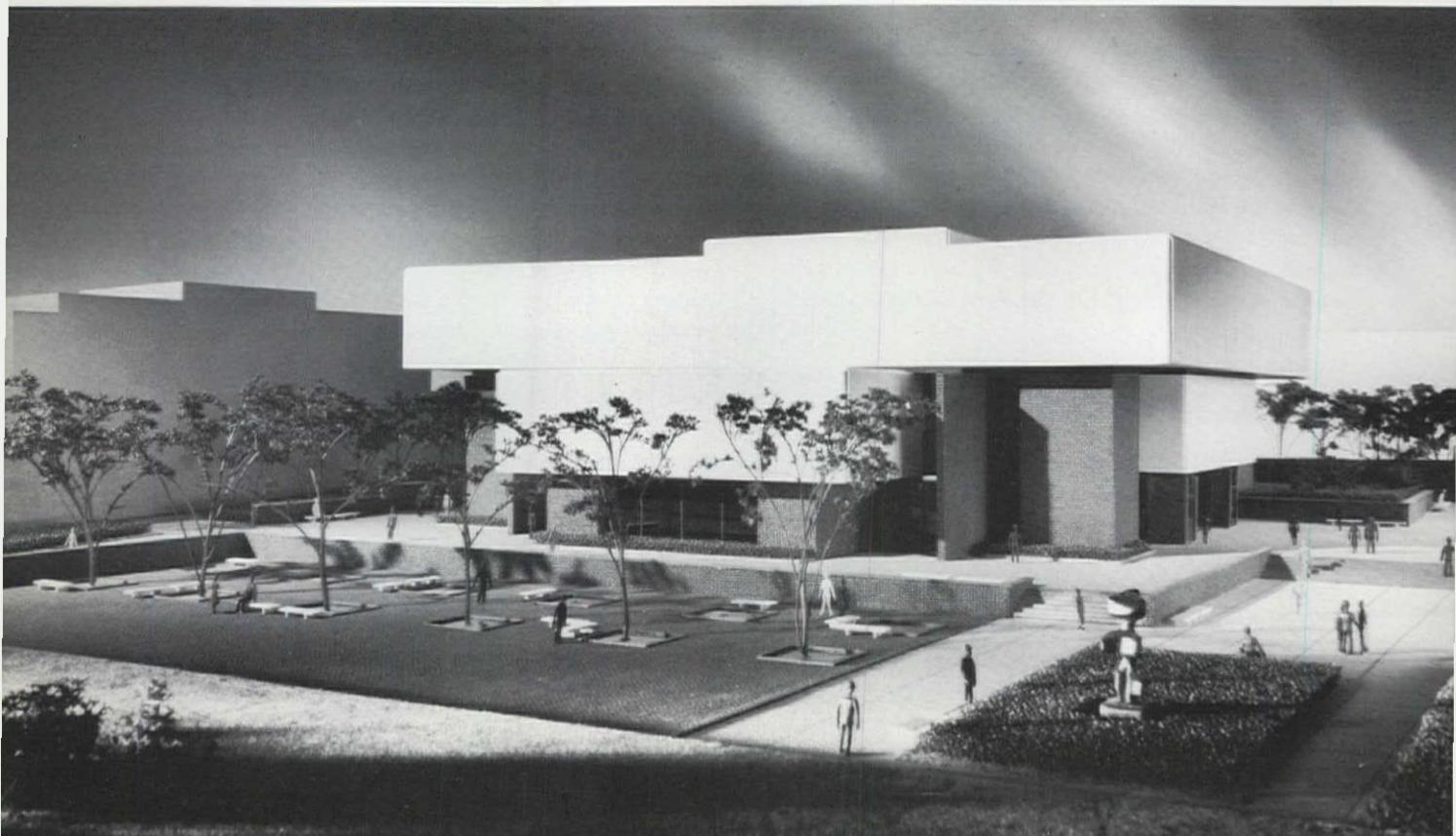
The total program is costed at a figure of around \$1.25 billion, by the year 1971. The 1965 master plan revision of State University indicates that even more work is coming up. Since May 1962, 118 projects have been completed under the Fund's direction, at a cost of \$147 million. At the end of 1964, 74 projects, to cost about \$166 million, were under construction; at the same time, 258 projects, with a value of \$408 million, were in the design stage. As of this writing, over 60 per cent of the projects scheduled for completion by 1970 are either under design, under construction or completed.

Sixty-one architects are under contract with the Fund, designing and supervising the construction of over 300 major building projects, not including the final development of 22 campus plans or the many major site and university projects necessary.

In addition to these contracts covering physical facilities, the Fund has entered into contracts with some 20 special consultants who are to investigate the various problems related to campus planning and design and to collaborate with the Fund in developing performance criteria and procedures.

About 15,000 people representing all the building trades make up the construction field force presently involved in the Fund's program. In addi-

Communications and Lecture Hall, College at Cortland: Sargent, Webster, Crenshaw & Folley, architects



tion, there are over 1000 supervisory and management personnel on the staffs of contractors building State University facilities.

Master Planning

The University's master plan has developed and established the educational objectives of the entire expansion program through the decade of the 60's. In response to the demands of this master plan, it was determined that effective and comprehensive long-range planning would be the essential foundation for orderly campus expansion. This was undertaken by the Fund, in concert with the staff of the University, and with the aid of some of the best architectural talent in the state. Carefully selected architectural firms, located throughout the state, were commissioned by the Fund to provide a full range of professional design services in order to accomplish the objectives envisioned in the development of comprehensive long-range plans for the university campuses. Thus, a comprehensive campus plan has been developed for each of the University's 22 campuses by the coordinated effort of architects, planners, engineers, and landscape architects, under Fund and University direction. All aspects of each campus plan requiring action or expenditures were finally summarized in an orderly sequence to describe the program by which the plan could be accomplished.

As a major phase of campus planning, a "design vocabulary" was established for each campus location. A design vocabulary expresses factors and aspects of the over-all design, established

during the development of the campus plan, to achieve and insure a visual continuity and harmony of all elements of the campus while it is growing and developing. This vocabulary describes the visual quality of the environment by focusing upon architectural forms in their relation to the nature of the spaces about them. There were three major objectives in developing the design vocabulary: 1) to identify significant regional influences; 2) to identify growth factors; 3) to express visually the basic campus elements and character.

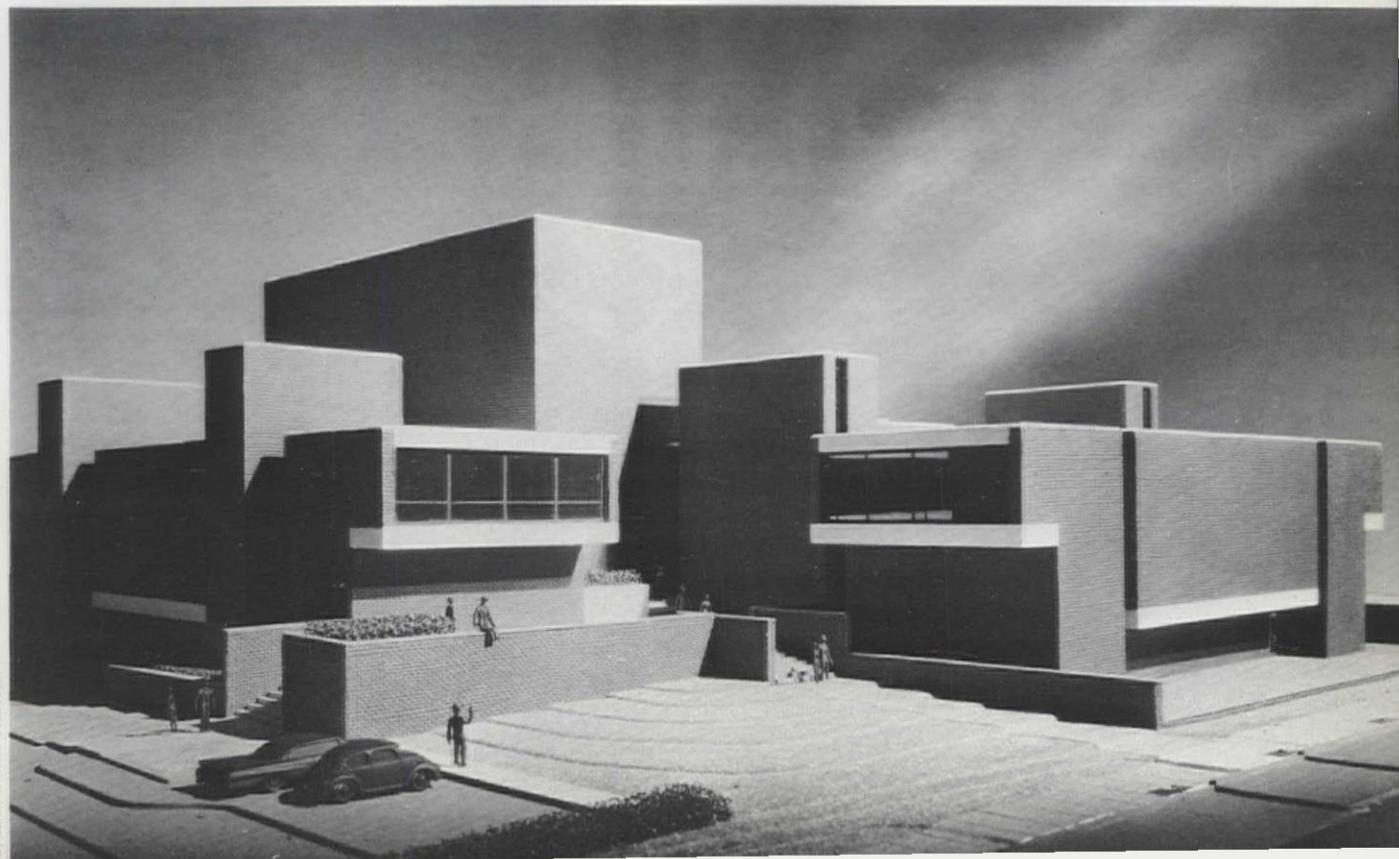
Although long-range planning and the establishment of the over-all design and construction schedule were the major tasks at the outset, the design and construction of individual buildings required by the State University master plan also proceeded at the same time.

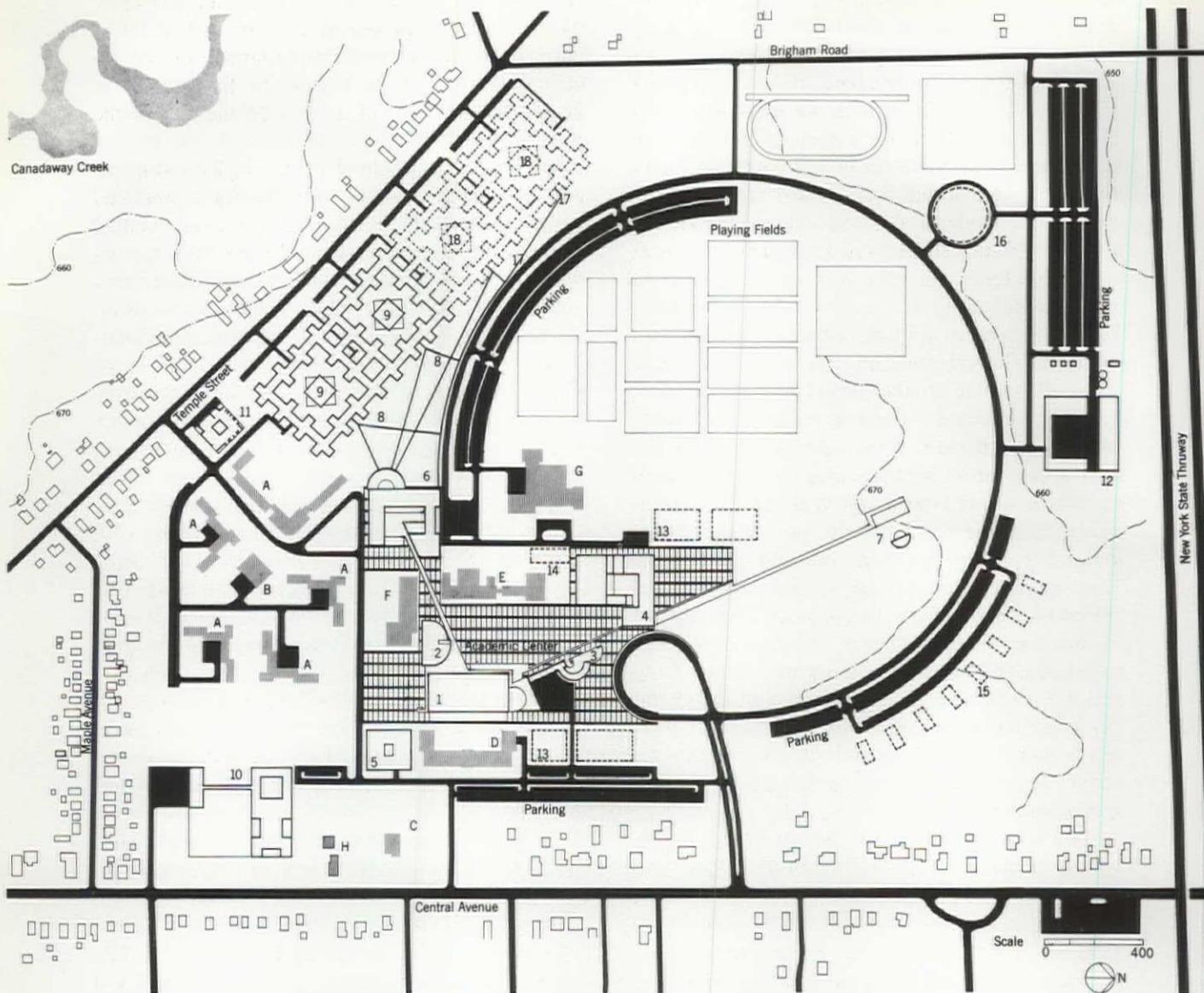
Three basic objectives, with the force and effect of policy, guide the daily operations and activities of the Fund: 1) to insure that facilities will be ready for use on time, as required by the University master plan; 2) to insure the achievement of quality architecture on each campus; 3) to insure that facilities will be constructed within predetermined budgets.

In this program, equal weight is given to each of these three policy objectives, which have been well received and adopted by the architects and engineers commissioned by the Fund. The results of recent bidding demonstrate that excellence in architecture is being achieved at economical cost, testifying to the creativity and responsibility of the architects and engineers involved.

In terms of the quality objectives of the Fund,

Fine Arts Building, College at Cortland: Sargent, Webster, Crenshaw & Folley, architects





A typical comprehensive campus plan, this one for the College at Fredonia: I. M. Pei & Associates, architects. Existing buildings are indicated by shaded areas, eighteen new buildings (pre-1970) by numbers

commissions for planning and design were awarded to architects whose accomplishments had demonstrated their ability to plan facilities which would strengthen and enrich the physical environment of the several campuses. Realizing that even these architects could not meet the program objectives unless given a reasonable opportunity, the Fund, in collaboration with an advisory group of architects, developed a model agreement providing for a full range of professional services. These agreements frankly faced the quality/cost tension by rightfully placing full burden and responsibility for planning, design and the supervision of construction on the capable professionals commissioned by the Fund.

To identify quality factors for individual facilities, the Fund, in collaboration with many consultants of national professional reputation, is continuously developing performance criteria. These

are expressed in clear statements of performance, in terms of function and environment, of the many related building systems. As statements of performance, they give architects and their consultants the required flexibility to design facilities to meet time, quality and cost objectives. This project represents a serious commitment by the Fund to the development of a language which will result in a stronger link between educator and architect. These criteria not only allow the architect the required flexibility but also enable him to exploit new materials, new products and new techniques of construction by which both the functional and esthetic requirements of State University facilities may be met.

The Fund is vitally concerned that it does not interject needless restrictions which would tend to upset the balance in the productive tension that should exist between architects, manufacturers

and contractors, as they try to meet the quality-cost-time objective of the Fund and University.

The Fund budget objectives require that planning budgets be determined before the actual start of planning. Numerous facilities have been and are continually being evaluated to enable the development of valid project budgets. Quality, function and efficiency are critical factors in this evaluation. Budgets thus developed provide information which serves well as a current measure of the probable value of projects yet to be designed and built.

Realizing the importance of cost considerations, the Fund, in collaboration with a small group of professionals, developed a "guide for design cost control" which sets forth a reliable method by which an architect may be assured and reassured that a project is being designed within a predetermined budget. The many hours spent in developing these materials from scratch and the lack of available experience indicates that project costs have seldom been considered as a program requirement in the past, except under unusual circumstances.

Because this is a most critical element in the Fund's program, its position and approach deserve a brief discussion. Two basic observations made early in the Fund's existence now appear to be validated by the experience gained in having bid some 60 projects successfully to date: 1) quality architecture is being created today within a full range of budget allowances; 2) quality architecture is being achieved within even modest budgets.

Given a fixed reasonable budget and a comprehensive facilities program, it is apparent that: 1) a facility to accommodate the programmed

activities can be designed within a fixed budget; 2) the degree of proper functioning and performance of the facility will depend largely on the ingenuity of the design teams; 3) the quality of design will not depend directly on the size of the budget.

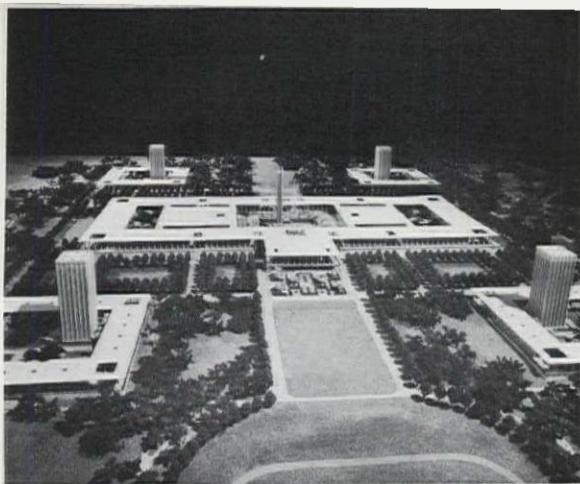
Objective evaluation of the principles and methods of operation used by firms that have produced architecture within an established budget, resulted in the following conclusions: 1) the basis for design was a valid and reliable budget; 2) the client's budget was accepted by the architect as a program requirement; 3) the architect performed an evaluation of all cost implications on a continuing basis during the several design phases; 4) the bidding documents were so set up as to provide enough flexibility to assure the awarding of a construction contract.

The basic concepts of design cost control have been well accepted by the architects working with the Fund. Because the architect's contractual obligation requires him to redesign a project at his own expense if the low bid on a project comes in over the budget, there has been a good spirit of cooperation between the Fund and its architects in developing a new and better approach to design cost control. There has not been absolute success in bidding projects over the past 2½ years. At least six had to go through some phase of redesign.

Although the architects planning State University facilities are given a high degree of flexibility and freedom in their design activities, the need nevertheless remains for review of design submissions by the Fund's professional staff. The Fund's task is in the nature of a public trust, and the Fund must accept its responsibility for mon-

Agronomy Tower, State University of Agriculture, Cornell University: Ulrich Franzen & Associates, architects





University campus at Albany under construction: Edward Durell Stone FAIA, architect (plan and buildings)

itoring the processes through which the professionals performing the greater part of the work carry out their tasks. It is at this point that the inevitable conflict between control and flexibility enters into the activities of the program from day to day. The Fund has been sensitive to the tensions inherent in this conflict and has developed controls that partake of the broader aspects of procedure and performance, rather than the narrower limitations of specification and conformity. Broad controls of this nature, together with freedom for creativity, develop a context within which it is possible for the Fund to demand a high level of performance from the professionals on whom it depends for program accomplishment.

Traditionally, government agencies involved in construction have concerned themselves with the business of prescribing solutions. This practice has probably caused more reduction in the level of creativity of individuals engaged in the design of public works than any other single factor.

To effect operationally what could too easily remain an impotent philosophical concept, the Fund is developing criteria that relate to the creative process itself, to guide the staff in the objective evaluation of architectural submissions. Unless there are objective criteria against which judgment can be made, the process of review can become a constantly degenerating form of activity.

Government by Contract

Recognizing not only the pitfalls of operating as a conventional government bureaucracy but also the need to energize a mammoth enterprise within a short space of time, the Fund has developed its operation almost completely within the "government by contract" system. The Fund cannot be classified as a typical government agency because it is organized as a "public benefit corporation." This deviation from the normal organizational form makes it difficult for the Fund to be fitted into any organizational category, which frees it somewhat from the complicated controls with which a government agency is usually harassed. This flexibility has made it possible for the Fund

to build quickly a staff of professional people with the vision and attitude necessary for successful relationships with the high-caliber professionals under contract with the Fund. The total Fund staff today numbers approximately 100. The staff responsible for planning and design activities, totals only 35. In an architectural office, this number of people would normally be required to handle roughly \$50 million of work per year. It is possible for the Fund to handle upwards of \$400 million worth of work in a single year.

Throughout the Fund's program the architects and their related consultants have been an operational part of the team. The Fund's relationship with them is like the common-purpose relationship that exists between a client and an architect, and not like the relationship between two separate architectural firms. As a result, in any analysis of the Fund's organization, the base of the pyramid has to be filled in with the architects under contract with the Fund. Technically, they cannot be considered a part of the organization; operationally, they certainly are. Therefore, in this organizational relationship, the greatest bulk of the organization—that which is initiating action, doing the creative thinking, making proposals, doing research and coming up with concrete answers and struggling between the demands of the work and the demands of the Fund and the University—is the group of dedicated professionals that are working with the Fund in order that the total program can be fulfilled. The Fund's task thus becomes one of energizing and motivating professional people; one of monitoring a process; one of maintaining proper relationships between the Fund's client, the Fund itself and the members of the building industry team whose talents and resources are being harnessed to produce the desired results.

The Fund is mobilizing resources for work, instead of staffing up with specialists for work, and this is a considerable departure from the standard practice of capital construction agencies.

In the environment of "government by contract" it is necessary that bureaucrats so gear themselves for a mutually stimulating relationship with associated professionals, that the result will be successful exploitation of the great creativity and resources of the entire building industry. The Fund seeks to do this by offering its professional associates the freedom to be creative within the context of a balanced system of procedural and performance controls. Only by constant self-evaluation and scrupulous attention to the nature of its role in the creative process, can the Fund provide the environment and stimulus which will permit the professionals associated with it to supply total professional service efficiently, productively and responsibly. ■



BY TYLER STEWART ROGERS

Where's the human side of architecture? Disabled persons pose this question all too often concerning buildings for public use

A CONTEMPORARY whose locomotion is limited to a wheel chair or crutches once proposed that all architects, before receiving a license to design buildings for public use, be required to do their work for awhile under a pedestrian handicap.

They might qualify with a broken leg, an artificial limb, a good touch of arthritis, rheumatism or gout, palsy, angina or some other coronary condition, emphysema or polio. The purpose was to make certain they realize that a great many people who *must* use their buildings cannot climb stairs, or even ramps, without pain, extreme exertion, or even actual hazard to their lives.

The direct occasion for the remark was that sad November day when half the world watched eight husky pallbearers carry the body of President Kennedy down that awesome flight of thirty-six steps from the Capitol rotunda to the street. Many in the TV audience subconsciously heaved and puffed with the young men. They feared to see a misstep, a stumble. And then, with even greater heartbreak, they watched Mrs Kennedy lead Caroline and young John-John bravely down that long and treacherous flight and saw the boy falter, just

Why Twenty Million People Fear Stairs

once, almost at the bottom. Again at the cathedral; up the hard stone steps, down again later.

To many, the Capitol steps are the most magnificent monumental steps in America, seconded only by those leading to the great hall in the Lincoln Memorial. To others they are frightening, awesome barriers to the things they want to see but cannot, unless they know of some secondary grade entrance (like the carriage entrance under the Capitol steps) that leads them to a public elevator.

Millions of Americans, for similar reasons, cannot enjoy travel either here or abroad, because the cathedrals and great buildings are too difficult to enter; or because too many steps must be climbed and descended or too long distances must be walked.

When next you travel by air, imagine yourself on crutches, or

walking painfully with a cane, or being pushed in a wheelchair. Aside from the difficulties of getting into, or out of, your automobile or taxi, you face a long trek to the ticket counter. There is usually an escalator to waiting rooms above, but in some airports the architect has provided gracefully curved ramps in the belief they look better, cost less and serve just as well.

After another seemingly endless walk, often with intervening though gentle ramps, you reach your loading station. At Dulles International Airport and at a few others as modern, you enter a huge bus that transports you to your plane. In most airports you go down steps to the ground, out onto the apron (often a long distance across a wintry, windy lane) and then face the rolling staircase that has been pushed up to the plane's entrance. All the healthy, vigorous travelers are clearly annoyed when you hold them up as you slowly, painfully and breathlessly puff your way to the top. Some of us who are short of wind are like the engineer on the old Bangor & Aroostook Railway; his engine could make the grade if he didn't blow the whistle. We can get to the top, but we can't even say hello to the nice hostess.

We laymen cannot blame architects for the airplanes, but we do blame them for the airports. Often we should place the blame on the men who employ the architects because they hold the purse strings and decide when elevators, escala-

tors, ramps, stairways or loading buses will be provided.

Some of us cannot negotiate railroad stations without equal or greater trouble. On my last trip through Grand Central a young mother carrying her child and trying to handle two large suitcases, and I with one too heavy for me, were left marooned on the train platform. Each of us had asked the conductor to send down a redcap, but none appeared. One of the train cleaning crew finally helped us up the ramp to the concourse where we had a chance of flagging one of the few porters.

Of course, most of the older subways, everywhere, are out-of-bounds for the non-climbing minority. When I first seriously faced this difficulty, I found myself on the express platform of the IRT subway below Grand Central Station with no way to get out except up three long, steep flights of stairs. As frenetic New Yorkers rushed by, some taking two steps at a time, I was brushed aside and audibly cursed as I climbed slowly, pausing frequently for breath. How people with greater limitations than mine could get out of such a place is beyond me. I saw no guards, policemen or others on the same platform to whom I might have turned for help, or to find out if some such contrivance as an emergency elevator exists. In consequence, I now stay on the surface, relying (if the word is permissible) on taxicabs.

Healthy, vigorous people rarely appreciate why the handicapped have such fear of stairs. Researchers C.-E. A. Winslow and L. P. Herrington* at the John B. Pierce Laboratory found these astonishing facts:

When you are asleep your body needs only 65 energy units (calories) per hour. Sitting at rest you use up 100 units; typing rapidly, 140 units. Walking slowly takes 200 units; rapidly, 300. Stone-working uses 400 energy units; swimming 500. But *walking up a flight of stairs requires 1100 energy units!*

Thus climbing stairs takes eleven times the energy you spend sitting at rest, about four times what you spend walking and over twice what you use up swimming. It is the greatest energy-consumer of all our daily activities. In fact other researchers found that an oarsman in a crew race in which exhaustion occurred after 22 minutes, used up

energy at the rate of 1230 calories per hour, only a little more than you and I do when stair climbing.

How many people fear stairs can only be estimated. The President's Committee on Employment of the Physically Handicapped of the National Society for Crippled Children and Adults lists five million people with heart conditions, 250,000 in wheelchairs, 200,000 wearing heavy leg braces, 139,000 with artificial limbs, plus 16.5 million men and women over 65 who would benefit by easier access to public buildings. Dr Albert Hass of the Institute of Physical Medicine and Rehabilitation estimates another million have emphysema, a little-known lung disorder that results in weakness and shortness of breath. Twenty million is merely an easy figure to remember.

A great deal has been done in recent years to overcome this unintentional neglect of disabled persons in the design of buildings for public use.

Leon Chatelain Jr, FAIA, was chairman for the American Standards Association Specification's "Making Buildings and Facilities Accessible to, and Usable by, the Physically Handicapped." (ASA project A-117.1-1961, approved October 31, 1961.)

"A National Attack on Architectural Barriers" co-sponsored by the National Society for Crippled Children and Adults and the President's Committee on Employment of the Physically Handicapped has resulted in an immense amount of constructive research at the Rehabilitation Center, University of Illinois, under the direction of Timothy J. Nugent.

Local societies, like the Sarasota County Committee on Architectural Barriers to the Handicapped and the Architectural Barriers Subcommittee of the (Florida) Governor's Committee on Employment of the Handicapped, seem to have proliferated throughout the country seeking particularly to correct deficiencies in public buildings such as post offices, court houses, city halls and schools that inadvertently bar their use by persons requiring wheelchairs, crutches or braces, arthritics, spastics, pulmonary and cardiac cases, as well as those partially or totally blind, deaf, or uncoordinated in their movements.

The General Services Administration issued on November 4, 1963, an "interim design memorandum" on "Facilities for Persons with Ambulatory Impairments" which super-

sedes the original dated December 1962. In effect, this sets forth specific recommendations or requirements relating to easy access for wheelchairs, toilet facilities for those confined to wheelchairs, and drinking fountains accessible for their use. Unfortunately, many of these titles unintentionally imply that barriers to the handicapped are the fault of architects, a matter that may well concern the AIA.

When my wheelchair friend and critic read the full story of Paul Rudolph's Art and Architecture Building at Yale, with its 36 floor levels in a normal nine-story building, he proved quite philosophical.

"In the first place, the Yale building is not designed, in the normal sense, for general public use, and if the school staff and students wish to climb up and down different levels, or encourage handicapped potential architects to go to schools like the University of Illinois where they welcome and provide for such students, it is wholly their privilege to do so.

"But it does make me feel that I was right in recommending some temporary pedestrian impairment for all architects seeking a license to design buildings for public use. Only I suggest a longer treatment for future Yale graduates, lest they get too inspired to emulate the undoubtedly unique and distinguished work of their master.

"The only other thing is that this building raises in my layman's mind the question of what is good architecture. If architecture is an art, like sculpture and painting, intended to create beautiful things to look at, peer into, or even walk through and admire, its usefulness to us ordinary people is circumscribed. But if its purpose is the creation of pleasant and attractive enclosures of well-organized and properly equipped space for clearly defined human use, then it is truly indispensable to all of us, the able as well as the disabled. In my opinion, the true measure of architectural quality is its human value."

Stairs are indeed indispensable elements in architecture and often monumental stairways are a proper design solution. There is no point in being critical of stairs and steps, but there is a great deal of justification, in these days of vertical transportation, for the provision of alternative grade entrances and suitable ramps to make all buildings serving any public use, accessible to *all* people, without embarrassment, pain or risk. ■

* "Temperature and Human Life," Princeton University Press, 1949, p 21

A TRIO OF ITEMS FOR HOSPITAL PLANNERS



The Hyperbaric Chamber

The following three articles are published under the auspices of the Commission on Public Affairs, Llewellyn W. Pitts, FAIA, Chairman, and the Committee on Hospital Architecture, John M. Ware, AIA, Chairman

BY ROY HUDENBERG
*Kiff, Voss & Franklin—
The Office of York & Sawyer
New York*

THE HYPERBARIC chamber receives its name from two Greek words: *hyper* meaning above and *baros* meaning weight, especially the weight of the atmosphere. Thus hyperbaric implies an air pressure in excess of normal atmosphere.

Hyperbaric chambers as now (1964) used are research devices intended to explore the possibilities of improved medical and surgical care under elevated air pressures for certain conditions. Care within such chambers permits hyperoxygenation of the patient's tissues. Not enough is known of the physiological reaction of human beings to hyperoxygenation to merit development of the chambers for routine care.

Chambers of this type have been in use for many years in Navy operations and are required from time to time in connection with underground caisson construction as a means of treating the "bends," resulting from improper decompression.

A report of the Ad Hoc Committee on Hyperbaric Oxygenation of

the National Academy of Sciences recommends that at least one chamber in any group provided in a hospital should be capable of pressurization to a minimum of seven atmospheres (approximately 90 pounds per square inch gauge) in order that it may be available to treat cases of the bends.*

Other chambers of the same complex would be constructed to accommodate pressurization to four atmospheres.

Research work, carried on in Great Britain, The Netherlands and in this country, has successfully used hyperoxygenation in carbon monoxide poisoning, radiation therapy, gas gangrene and tetanus.

Particular interest centers on the use of hyperbaric facilities in connection with open-heart surgery. Of this subject the report of the Ad Hoc Committee says there is hope that the need for hypothermia and bypass procedures might be eliminated or greatly reduced or that their applicability and margin of safety might be increased. It continues: "As yet, too little significant work along these lines has been accomplished to permit evaluation. . . . On the other hand, there is little question that a patient's state of oxygenation can be improved before surgery or that the volume of bypass blood-flow could be reduced under hyperoxygenation. Benefit in the recovery phase may also prove important."

* See bibliography

Hyperbaric chambers tend to become cumbersome and expensive once the research program reaches any stage requiring personnel to provide care within the chamber. Minimum requirements are now for two chambers, since it must be possible for personnel to leave and enter the chamber in which care is being provided without a reduction in the pressure of the main chamber. This means that a vestibule airlock must be provided to permit decompression according to naval decompression tables.

Because of their size and problems of delivery to a hospital site, the chambers, which should be planned to meet ASME codes for pressure vessels, are individually given hydrostatic test before delivery. However, since most installations consist of more than one chamber, requiring the joining of the multiple chambers on the building site, it is common to place these units outside of the building and directly on the ground because of the extreme weight of the water required to test the chambers as a unit with hydrostatic testing methods.

This implies that the chamber will be installed in its own shelter either as an extension of the hospital or as a separated building. The housing for the chamber will be several times the area occupied by the chamber, partly to accommodate the pumping and air-cooling system required to remove the heat developing within the chambers as well

as the heat of compression created by compressing the air to anywhere from 45 to 90 psig. There must also be facilities for the personnel who will operate the apparatus and for the support facilities for the medical care or surgical care to be provided within the chamber. Since most chambers will be geared to investigate both medical and surgical problems, support facilities for both types of activities may be needed.

The pressurization equipment must provide one source of compressed air capable of raising the pressure within the decompression chamber from one to seven atmospheres in two minutes. This air-supply should be capable of providing three complete changes of air per hour at the maximum working pressure of the chamber. For those sections of chambers that will work at four atmospheres, the compressed air source should provide for raising the pressure in the locks at a minimum rate of one atmosphere each five minutes. As a safety measure, compressed air outlets from an emergency air supply system are required for each occupant.

According to the report of the Committee on Hyperbaric Oxygenation, an outside source of oxygen should be capable of providing a minimum of 50 liters per minute flow at each patient outlet at the maximum pressure of the chamber in a volume sufficient to insure flow at this rate for a minimum of five hours. The report refers to NFPA Code No 565 for requirements governing the oxygen supply system.

While the object of the hyperbaric treatment is to provide a maximum amount of oxygen for patient tissues, pure oxygen has a toxic effect on human beings. It is therefore not possible to provide hyperoxygenation by flooding the entire chamber when hospital and medical personnel must work with the patient within the chamber. Thus, it is necessary to provide oxygen to the patient in some conventional manner, such as one of the methods

used during anesthesia. One phenomenon of high pressure atmospheres is known in hyperbaric circles as the "Martini" effect. This has given rise to some thought of using perhaps some other gas, such as helium with oxygen in creating a synthetic atmosphere. However, there has been no adequate study to indicate whether or not such a synthetic atmosphere might be successfully created and the cost of the necessary compressed gases could readily make such a program prohibitive.

Therefore, except in special situations involving small installations or special types of inquiries, it can usually be assumed that the atmosphere in the chamber will be pro-

BIBLIOGRAPHY AVAILABLE

There is available a bibliography on Communications in Hospitals, covering literature published during the years 1962, 1963 and 1964. It was assembled by Louis F. Sutherland FAIA, a member of the AIA Committee on Hospital Architecture, from the material in the library of the Texas Hospital Association and the AHA Hospital Literature Index. The Institute has a limited number of copies available to members, which may be obtained without charge by writing to the Department of Research at AIA Headquarters.

vided by the on-site compression of air backed up with reserves of compressed air in cylinders connected to an emergency system.

The problem of fire control in the presence of four times the normal supply of oxygen becomes critical. Fire-resistant materials must be used wherever possible. Fire control systems must be built into the chambers and, of course, must be of adequate pressure to operate within the high pressure area and of a type that will not chemically pollute the imprisoned atmosphere.

Electrical systems must be ungrounded and since there is not at this time adequate guidance for wiring within oxygen enriched atmospheres, electrical wiring must be specially designed. One possibility as a protection against electrical fire is the use of mineral insulated cable for wiring. Any sparking device is apt to burn out rapidly and may create a fire. Motors, wherever used, should preferably be of the water-operated type rather than electrically propelled.

Communication systems must be installed in duplicate and triplicate with a final last-ditch safety system utilizing a voice-powered telephone.

In summary, the hyperbaric chamber is not ready for routine use but should be undertaken only with the sponsorship of mature and sober investigators. As this is written, all design can be considered to be pioneering and must be thoroughly probed in terms of all aspects of safety.

Available Information

Existing Installations:

- County General Hospital, Minneapolis
- Lutheran General Hospital, Park Ridge, near Chicago
- Duke University, Durham, NC
- Mount Sinai Hospital, New York City (under construction)

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"The High Pressure Oxygen Chamber: Therapeutic Tool or Status Symbol?" *Hospitals*, JAHA, Vol 38 No 24, Dec 16, 1964 ■

Inhalation Therapy in Hospital Design

BY JOHN M. HEWITT, AIA
Former Member, AIA Committee on Hospital Architecture

A FEW years ago most physicians thought that the therapeutic value of oxygen was limited. Today, as a result of our improved knowledge of cardio-respiratory physiology,

oxygen and other gases have become recognized medical remedies.

The purpose of inhalation therapy is to help correct insufficient breathing. Respiratory deficiencies may be caused by: 1) faulty ventilation of the lungs; 2) inadequate drainage of the bronchial tree; 3) imperfect oxygenation of the blood;

4) inefficient removal of carbon dioxide from the blood.

There are several different gases used in inhalation therapy, but by far the most important one is oxygen; this paper will deal chiefly with its administration of oxygen. Other gases are administered by special movable equipment, nor-

mally stored in the inhalation therapy department.

Technique of Administration—Oxygen may be administered by four methods: 1) face mask, 2) oxygen tent, 3) oxygen room, 4) intranasal catheter.

From the point of view of the architect, the storage and maintenance areas for this equipment constitute the chief concern. However, the future consideration of oxygen rooms may be one of concern, and at this time there is no detail concerning the design of oxygen rooms.

Space Requirements—In an organized inhalation therapy department, the space requirements involve

office space for administration, facilities for cleaning, disinfection and maintenance of apparatus and storage space. The actual requirements for hospitals of different sizes would have to be estimated from the scope of activities in these various space elements. Then these various elements would have to be especially designed for any given department of the hospital of a certain size and the over-all scope of the department determined.

Oxygen Supply and Piping—Where the basic supply of oxygen is less than 13,000 cubic feet, the design of the system is regulated by NFPA Standard No 565. Where the

basic supply is more than 13,000 cubic feet, it comes under the definition of bulk supply as covered by NFPA Standard No 566. There are many requirements of oxygen supply storage covered by these NFPA regulations, which would be the subject of a much longer paper than contemplated here and, if included here, would simply be repeating these regulations.

Finally—An inhalation therapy department has become an integral part of acute general hospital treatment facilities and in the design of any hospital, this department and its facilities should be given careful consideration by the architect. ■

The Cardiopulmonary Laboratory

BY SAMUEL D. POPKIN, AIA
Member, AIA Committee on
Hospital Architecture

Cardiopulmonary—Pertaining to both heart and lungs. *Cardio*—(G. Kardia, heart) Prefix: Pertaining to the cardia or heart. *Pulmonary*—(L. pulmō, pulmon, lung) Concerning or involving the lungs.

The combination of both cardio and pulmonary functions into the area of a single workable unit has consolidated the location of many of the most complex places of electronic equipment—even if we include patient-monitoring devices—likely to be found in a modern hospital.

It must be pointed out here that the practice of combining these two disciplines in one area is relatively new and not fully accepted by many cardiologists and pulmonary-function specialists.

In many hospitals catheterizations are done in the cardiopulmonary laboratory. With this in mind, a room, adequately sized for X-ray machines, image intensifiers, etc, is required for cardiac work and another room provided for pulmonary functions with an area common to both housing multichannel recording devices, pressure gauges, gas apparatus and electronic monitoring equipment.

Both of these functions require minimal waiting space. All visits are by appointment involving small numbers of patients who will be having very time-consuming tests.

Offices adjacent to the laboratories would be necessary for residents and fellows in all teaching hospitals.

Two separate laboratory areas, as part of pulmonary function, are

mandatory for the analytical and anatomical studies required.

The various tests conducted are time-consuming due to the requirement that averages must be derived to provide the answer.

Blood Chemistry Laboratory: A basic but minimal-sized laboratory provided with gas, compressed air, hot and cold water, cold-water outlets with provisions for aspirators and an abundance of 110-volt AC electrical receptacles form the requirements for this specialty laboratory.

Breathing Apparatus Laboratory: Measurements are conducted by use of a spirometer or gas meter. Helium, oxygen, nitrogen and carbon dioxide are the basic gases used in this testing. With the exception of oxygen, these gases need not be piped into the area because of the limited quantities used.

The requirement for grounded electric receptacles is very great. Radio-frequency shielding is not mandatory but desirable. Isolation of circuiting is important as variations in voltages cannot be tolerated.

Observation of the color of the patient is extremely important. All lighting (daylight color temperature) must be carefully selected to meet this requirement. This poses a problem frequently found in intensive care units, recovery rooms etc, which dictates that color-corrected lights must be provided.

Temperature and humidity control in the form of comfort-controlled airconditioning is necessary based on maintaining a level from which all tests can be calibrated.

In summation, the following areas would normally comprise the cardiopulmonary department:

1) Separate waiting rooms for in- and out-patients accessible directly from public areas (for both cardiac and pulmonary functions)

2) Areas adjacent to the main laboratories where tests are conducted on patients. These areas should be acoustically attenuated and provided with rheostat light control, so that a quiet, restful atmosphere can be maintained

3) The two main laboratories which would have equipment located at various stations throughout the rooms

4) The intermediately-located equipment room.

Although the combination of these disciplines seems ideal from many standpoints, the number of such existing laboratories is extremely small. The researchers with whom this relationship was discussed are not completely convinced on combining their talents in a single department.

Available Information

Existing Installations:
Children's Hospital of Michigan
Detroit
University Hospital
Ann Arbor, Michigan

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The Lung, Clinical Physiology and Pulmonary Function Tests by Comroe, Forster, Dubois, Briscoe & Carlson, Year Book Medical Publishers, Inc, Chicago

The only other texts available on this subject are medical journals which are oriented toward the treatment of pulmonary and cardiac ailments rather than the spaces in which this work can be carried on. ■

BOOKS

Palaces of Crete. James Walter Graham. Princeton, Princeton University Press, 1962. 336 pp illus \$7.50

Although outstanding scholars have studied these ruins of Bronze Age Crete (ca 1500 BC) for a hundred years, most of them have been somewhat frustrated by what one of them has called "... this horrifying complexity..." This author, professor of art and archeology at the University of Toronto and curator of the Royal Toronto Museum, spent some eight years on this task, planning this book as a preparation for visiting Crete and as an actual guide to the more important sites. They are seen with a fresh eye, reporting not only the typical features of major and minor palaces, villas and houses, but presenting as well a reasoned reconstruction of upper stories, of which there are few remains.

Professor Graham's imagination and thorough scholarship make this new interpretation significant for a time when schools and architects alike are beginning to realize the error of a generation of neglect of history.

The quality of production of this book should be commended. While the plates are all in a final section and are a rather mixed bag of plans, photos and sketches, there is a satisfying completeness about details: map, index, reference—by no means exhaustive but useful.

ALEXANDRA PAWLEY

Comprehensive Architectural Services: General Principles and Practice. Edited by William Dudley Hunt Jr, AIA, New York, McGraw-Hill Book Co. 1965. 255 pp illus \$8

Reviewed for the AIA JOURNAL by Rex Whitaker Allen AIA, Vice President of the Institute

This book is almost *must* reading for all practitioners or would-be practitioners, those with large offices and those with small. Every architect will find some widening of his horizon, as well as reassurance that his problems are not unique. Even those who claim that they have been providing "comprehensive" services for years can gain a new perspective on their practice.

This is not to say that the book does not have its faults. Because it is made up of chapters by many authors, the style is uneven and

there is a certain degree of repetition. But perhaps the repetition serves to emphasize those points which should be of greatest concern to the profession.

The book contains articles, many of which first appeared in the AIA JOURNAL, divided into six parts: The New Role of the Architect; Principles of Comprehensive Architectural Services; The Architect and His Client; Promotional Services; Project Analysis Services; and Related and Supporting Services, each introduced by the editor of the book, Dudley Hunt Jr. Comprehensive services, as stated in the foreword, have one purpose: "to place the architect in a position central to the entire design and construction process, a position from which he can exercise better control and perform more effective services." This is but a fulfillment of the architect's historic role which has been to take hold of a problem, organize it, bring the parts together into a unified whole, and cause the resulting structures and their surroundings to fulfill their purpose. Comprehensive architectural services comprise project analysis, promotion, design and planning, construction administration (not contracting), and miscellaneous supporting and related services. A checklist of these services is included for reference.

Several of the chapters deal with the question of "agency"—the architect's role as the owner's agent. Judge Bernard Tomson and Norman Coplan express some concern that the idea of agency might be extended too far. Elsewhere, it is suggested that the architect act as coordination adviser and provider of services, rather than as the owner's agent, except in specific instances where responsibility is defined.

In the chapter on the education of the architect, Robert McLaughlin states categorically that schools of architecture will "become graduate schools, and the five-year curriculum... is destined to become obsolete." However, he goes on to say that "the necessary extensions of time had best come about gradually, since there is not nearly enough substance in most of our schools to extend over periods such as will ultimately be necessary." I find it hard to argue with him, especially since this chapter contains what is perhaps the best and shortest definition of an architect: "Generically speaking, an architect is anyone who determines the quality of [man's] environment."

In the chapter on principles, Dudley Hunt attempts to give perspective to the present state of architectural practice by saying, "What is new about the comprehensive service concept, then, lies not in the elements, most of which architects have been doing right along; the new part is that for the first time an attempt is being made to organize all the elements into a complete system."

One chapter includes a statement that the owner "presents study plans to architect for preparation of more detailed study plans and cost estimates." This idea is of questionable merit for the architectural profession. Perhaps though, it is well to know the "facts of life" in order to deal with them. The chapters on feasibility, quality and cost control are in themselves probably worth the price of the book, but the chapter entitled "Human Factors Analysis" appears to me to neatly circumvent by obfuscation the area of useful information.

As a demonstration that the scope of architectural practice is truly dynamic, witness the fact that the use of computers for data analysis or planning is apparently too new a development to have been included in the book. Nevertheless, as a first attempt to assemble a comprehensive statement of architectural service under one cover, this book would be a valuable asset in any office.

Environmental Technologies in Architecture. Bertram Y. Kinzey Jr and Howard M. Sharp. Englewood Cliffs, NJ, Prentice-Hall, 1963. 788 pp illus \$16

This excellent text compiles data and methods on thermal, acoustic, sanitation, lighting and electrical-power aspects of buildings, in a highly satisfactory manner. The authors (a professor of architecture and a noted electrical engineering consultant) are to be commended for making this material available in one volume for student and office reference use. A recent survey of lighting courses in American architectural schools indicated that several are using it as a text.

It is always possible in such a book to find small errors, names misspelled and omissions of material which different reviewers might wish to see included. This volume is no exception but there is another problem due to time-lag in publication. Many new references in our bouncing technology appear, or are announced, between author's final

copy and publication—particularly when periodical references are given as they are in these selections. References in such a book should be held to list business. Thus now we would add Victor Olgyay's "Design with Climate," Leo Beranek's "Music, Acoustics and Architecture," Flynn and Mill's "Architectural Lighting Graphics" and R. G. Hopkinson's "Lighting."

We seem to remember some research on the superior emissivity of light buff radiator paint—here we are told that dull, dark paints are best. No mention of windpower—by no means a dead subject today but one hard to get data on. A refreshing recognition of values of incandescent light, including the still fine silverbond lamp—but no warnings about excessive brightness of ordinary (or diffusing) glass-block when sunlit. Nothing on signals or intercom.

There should also be, in view of current concern, something on smoke extraction in ventilation—and we would warn against too literal following of the comments on desirability of maximum recirculation of air in airconditioning. It's the one most common *defect* in operation and we feel sure that not enough is known or practiced about the effects of vitiation of air.

A six-page table of contents and a twelve-page index give the busy reader a break in locating information. This is the best of recent references.

ERIC PAWLEY AIA

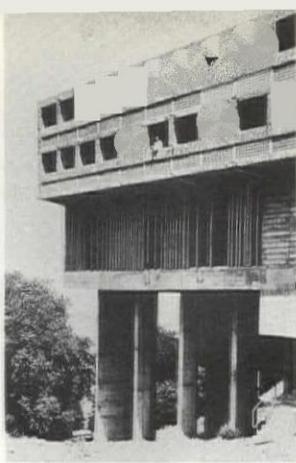
The New Churches of Europe. G. E. Kidder Smith FAIA. New York, Holt, Reinhart & Winston, 1964. 291 pp illus \$17.50

Reviewed for the AIA JOURNAL by T. Norman Mansell AIA, Corresponding Member of the AIA Committee on Religious Architecture

This book should be read and seen by everyone however he may be involved in the study or development of church architecture, whether or not he favors or knows about the current Liturgical Renewal in the Christian Church.

The work of European architects and innovators such as Aalto, Schwarz, Baur, Le Corbusier and others is worthy of study since these men traced the demands of the Liturgical Renewal before we did in America.

The force of their work is tremendous and even if one can reject their solutions, a fair mind can hardly resist crediting their efforts with sincerity and freedom from hampering bonds of tradition.



Sainte-Marie-de-la Tourette at Evieux, France: Le Corbusier, architect; Village Church at Gravberget, Norway; Magnus Poulsson, architect

This book demonstrates the discerning eye and appreciation of this talented author, who is at once an architect, a teacher, a writer and a photographer. He presents 60 church buildings selected out of 400 churches, critically assessed. They are not included for their perfection, as the author is the first to admit, but to contribute to a broad and stimulating new horizon, a necessary measuring stick for contemporary design. We can attest to the honesty and high quality of this presentation since we saw many of these churches recently.

The text of the book is in English with a parallel Spanish translation. After an index of churches and architects, one comes first in this book to three fold-out sheets containing two pages with all of the 60 church plans drawn to scale. What a wonderful opportunity for comparison! This alone makes the purchase price worthwhile.

The two adjacent pages present photographs of all 60 church interiors. Next, Mr Smith weaves his own capable architectural philosophy on church design into a commentary involving a historic background sketch of church architecture, development in liturgy which shaped design, the impact of new materials, revolution of new shapes and specific tendencies in design.

The "tendencies" discussed include the preparation quality of the entrance space particularly for the urban church, the eccentric entrance and its qualities, the clear-standing altar, nonobstructing choirs, church arts as inseparable parts of the basic design, new ways of nonglare natural lighting, and the design of contemporary additions to old churches. The designs presented are intended to avoid freakish shapes, structural acrobatics and warmed-over traditions.

There will be those of more conservative minds, however, who will feel that architectural acrobatics

have been included in the book. Such a selection, of course, cannot please everyone. In defense of them I think Mr Smith would repeat his statement "mass mediocrity is not ordained."

The main body of the book presents each church, without ancillary or educational spaces, through plans, occasional sections, and photographs of interiors and exteriors. Costs and building techniques are omitted to conserve space and also because they vary so much from country to country as to be misleading. With each church is a tailored and singularly unbiased and descriptive critique invaluable to architects, clergy or laymen.

If anyone wishes, one can quarrel with the general design of European churches and perhaps agree with Kidder Smith that they are fitted only to the place where they were constructed and are not for transplantation. However, one should not reject the fitness of his collections as being representative of recent church architecture in England, France, Italy, Switzerland, Germany and the Lowland and Scandinavian countries.

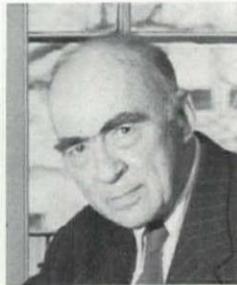
Since one is subject to his own prejudices, the book will be an inspiration to some, while its architecture will leave others cold. As an historic and educational document, however, this book must be accepted and is worthy of high praise. The effect of these European designs has already crossed our border and the theological thinking which prompted these designs, good and bad, has preceded it here.

The book marks movement in an architectural epoch which has not yet ended, in which we all are involved. It merits close study and acceptance into the library of every interested and discerning architect, churchman and church-oriented layman. We have seen no other book of European churches so usefully and attractively presented. ■

LIBRARY NOTES

Au Revoir

In April we of the Library staff, as well as others of the Institute staff, were faced with the necessity of saying good-bye to a well-loved colleague and friend. Henry Hodgman Saylor FAIA, who had been part of the Octagon scene for over twenty-one years, had decided, after several months of ill health, that it was best for him to relinquish his Washington home and to return to Long Island where he would be nearer his daughters. It was with an especial sorrow that we learned of this decision, for the Library owes much to Mr Saylor. It was he who had first taken about half the books out of storage in the old stable and made them available in the Hunt bookcases which he had had installed in the dining room of the Octagon. He added his own library of several hundred volumes to the collections which had been received in 1925, thus strengthening the library for publications since that date. Also, it was he who amplified the simple author catalog, which had been prepared in earlier days as a work project, by making a subject approach to the books. Later when his informal service as librarian, in addition to his more formal duties as editor, was terminated by the appointment of a full-time librarian, he proved to be a helpful mentor.



Subsequently, when a Library Committee was appointed, Mr Saylor was named staff adviser to the Committee and served faithfully in this position, contributing freely of his knowledge and ideas. More recently his office has been in the Library, and we have had the opportunity of seeing him daily.

However the Library and its affairs were but a part of the activities of this versatile man. Mr Saylor had come to the Institute late in 1943 to start, in January 1944, a new *Journal of the American Institute of Architects*, which for thirteen years in its handy pocket size well performed the function as set forth in its masthead, "With the aim of amplifying as through a microphone the voice of the profession." As with any publication which is essentially a one-man operation, it reflected his personality and feeling for the profession. Performing all functions—editorial, circulation, advertising and business—with the help of one secretary-assistant, he brought it forth regularly, with many articles of interest.

For many years Mr Saylor has also had much to do with the care of the Octagon and its garden. Serving as staff executive to the Octagon House Committee, he has endeavored always to do what he could to make this a truly important part of the Institute. As self-appointed guardian of the Octagon House, he has been concerned lest changes occur that would be detrimental to its character. During this period he spent many hours of his Saturdays bestowing T.L.C.

on the garden, which helped to make it the charming spot it is today.

But what of Mr Saylor's earlier career? It is not surprising to learn of his interest in the Library when one considers that almost his entire career has been spent in the world of publishing. Following his secondary school preparation at the Hill School, he studied architecture at Massachusetts Institute of Technology, but it was not long before he had assumed the duties of editor of the *Architectural Review*, published in Boston. After this position he served variously on the staffs of *Country Life in America*, *American Architect*, *House and Garden* and with publishing houses such as McBride, Nast & Co, and Doubleday, Page & Co. In 1914 he went back to the magazine, *Country Life in America*, as editor. Then in 1926 he returned to architectural journalism, in which he since has spent most of his time, by becoming editor of *Architecture*, from whence he went to *American Architect* following the consolidation of the two. He next turned his hand toward publishing his own magazine, the *Architect's World*, in which he used the format he later employed with the *JOURNAL*. The next step was to the *Architectural Forum*, followed by war work supervising the construction of war plants for Albert Kahn and then to the *AIA JOURNAL*.

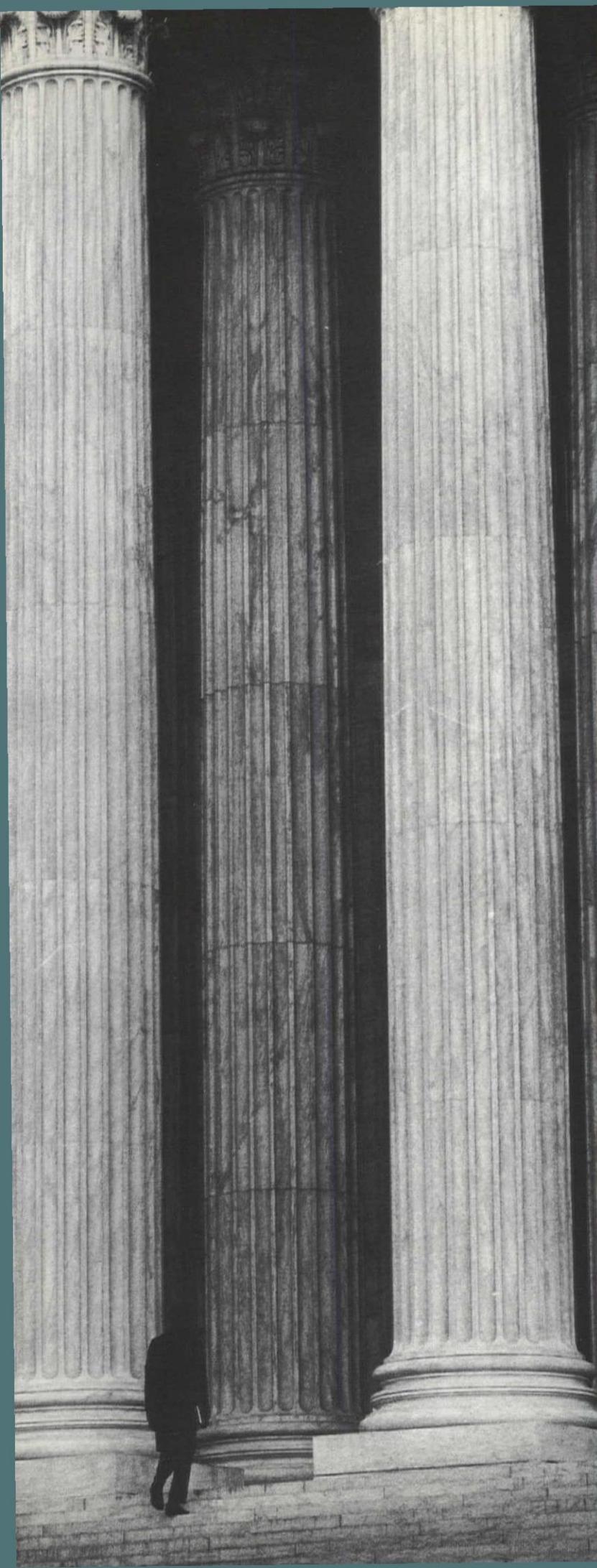
Over the years Mr Saylor has written or edited some dozen volumes ranging from "Bungalows" in 1910 to "The AIA's First Hundred Years" in 1957. Probably his most important publication is "Dictionary of Architecture," issued in 1952 and recently released in a paperback.

In addition to his more formal duties Mr Saylor has for many years been responsible for the preparation of the Institute's citations and has done the sketches for the lettering for the Gold Medal tablet in the lobby of the administration building. An amateur photographer as well as journalist and architect (he has several country houses on Long Island to his credit), the Institute has been indebted to him for many of the pictures taken of the Octagon and its garden. These have been used in the Octagon leaflet, which he wrote, as well as for the slides on sale in the Octagon.

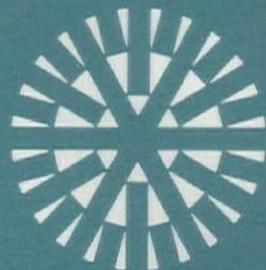
Mr Saylor received the Kemper Award of the Institute for distinguished service by a member in 1954. Since his retirement as editor he has been serving on the Commission of Fine Arts' Board of Architectural Consultants for Old Georgetown, a service calling for tact among other virtues.

Certainly Mr Saylor will be missed. When he came back to pack up, after his six months' absence, it was almost as if he were holding court. The Institute staff, old and new members, came down to greet him and to bid him farewell. One can readily say that he has been the best-loved member of the staff—and undoubtedly it is due, partly at least, to his qualities of gentleness and courtesy. As was said to me recently, "He is a gentleman of the old school." So Mr Saylor, hail and farewell, with thanks for your contributions to the Library and our best wishes for many happy years among the scenes of your earlier years.

G. E. PETTENGILL, HON AIA



Cities of the New World



WHAT more appropriate setting could you find than Washington, DC, for the architectural minds of the Western Hemisphere to exchange thoughts on urbanism. When delegates to the XI Pan American Congress of Architects and the 97th annual convention of The American Institute of Architects meet jointly this month for a record-breaking gathering of the profession, they will find an abundance of source material—live and in full color—close at hand. The nation's capital indeed may be the target of more "articulate criticism" than any of its colleagues, as one of the following authors explains, but for all its faults it still is the best-planned city in our part of the world.

Thus, this special section attempts to put the Congress-Convention theme in sharper focus by analyzing the host—as a Federal client with its peculiarities and as a casebook of urban design—and by taking a briefer look at two other New World Cities—Shreveport, La, and Detroit—which have won the Institute's initial Citations for Excellence in Community Architecture. There is more to convention-going than program themes and professional sessions, of course, and a roundup of where to wine and dine and to browse will help take care of those essentials. Finally, the building product exhibit has become a traditional part of the AIA annual meeting—hence a rundown of booth locations, who will be on hand and what products or concepts will be shown.

OFFICIAL CONVENTION GUIDE

The Federal City: A Practitioner's View

BY JOHN CARL WARNECKE, FAIA

When the San Francisco-based architect reminds his Washington colleagues to temper the needs of today with respect for the past, it is no idle talk. He is not only a member of the Fine Arts Commission but also has two current commissions in the nation's capital: Lafayette Square and President Kennedy's Grave

A NINETEENTH CENTURY American clergyman wrote, perhaps in reference to Washington, "as goes this city so goes the world." If he did have the Federal City in mind, he knew that the nation's capital was rapidly becoming a world center, a

place of leadership and inspiration, whose special nature necessarily intensifies all human efforts to create a beautiful and well-planned leading city.

In the century and three-quarters since its founding, great efforts have gone into realizing the special nature and purpose of Washington. Its founders were men of vision who abandoned the well-established centers of commerce and culture of the day and chose instead, as the permanent seat of the new government, a site on the Potomac River which was nothing more than eleven-and-a-half square miles of farm, pasture and swampland. With the help of a young French engineer, they

The Mall: "seeds of optimism are reflected in the progress that has been made in just the last year"





Old State, War and Navy Building: "brief periods when we deviated from the classic style"

made a plan and they built a city. Today, great attention and concern are focused on our efforts to enrich and enhance that Federal City. There is much good that must be preserved, but there is still a lot to do if we are to meet the needs of a fast-growing urban center and yet retain the unique qualities which make Washington a place of leadership, inspiration and livability.

There are many who become discouraged and are pessimistic about our ability to solve the city's problems with foresight, creativity and innovation, yet I believe that there are very strong seeds of optimism which must be nourished because they are the main hopes for the solution of these problems. These seeds of optimism are reflected in the progress that has been made in just the last year. The "temporaries" are being removed and plans for the enrichment of the Mall are under way. The plans for Pennsylvania Avenue have been completed. Lafayette Square has been preserved. The John F. Kennedy Cultural Center is under way. A new era of Federal architecture has been heralded with the approved designs of the FBI Building, Federal Office Building No 5, the Federal Housing and Home Finance Building and the new Air Museum. This progress has taken place within the framework established for the planning and design of the city of Washington.

The framework is topped by an agency which is responsible for planning both the public and private sectors of Washington: the National Cap-

ital Planning Commission. Public buildings are built by the General Services Administration which contracts with private architects to design them. The only exception to this is Congress, which has its own contracting agent—the Architect of the Capitol—who is responsible for making over-all plans for the Hill. While items such as height, bulk and setback must be approved by the Planning Commission, appearance and quality of design are referred to the Fine Arts Commission. The Redevelopment Land Agency is responsible for all urban renewal work in the city.

In the public sector, there has never been a detailed three-dimensional plan of the entire area. The closest thing we have had since the McMillan Plan and the Federal Triangle is the recently announced Pennsylvania Avenue Plan. Somehow we fool ourselves into thinking that the public portions of our Federal City are complete when we are constantly adding to them in a random fashion, often with little regard for the over-all appearance. Congress also fools itself in this regard: History shows that its members have continually added millions of dollars of new construction without any plan but a block-to-block need basis.

Unfortunately, we have inherited the American attitude of separating private and public life. In the great cities of the world public and private life are integrated, and although separation may be one of the great strengths of our society in many ways, it is a weakness in the manner in which our cities

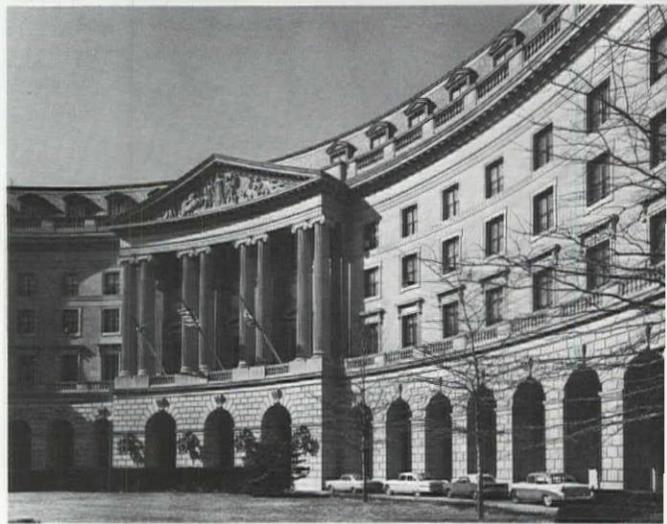
have evolved. While the Fine Arts Commission is concerned with the public sector, there is no one passing judgment on the quality of our private buildings. In any society progress is made by examples, and the recent trend in Federal architecture is, perhaps, an indication that our commercial buildings may free themselves of the mediocrity which has characterized them in the recent past.

The most singularly important recent development giving a new direction to Federal architecture took place in 1962 when President Kennedy issued his "Guiding Principles for Federal Architecture." The essence of these guiding principles were: 1) Major emphasis should be placed on the choice of designs that embody the finest contemporary American architectural thought; 2) the development of an official style must be avoided; 3) the architecture must provide visual testimony to the dignity, enterprise, vigor and stability of the American government.

This represented a change in the classic approach which was first initiated by Thomas Jefferson and later reinforced by the McMillan Commission. This document represented a final break with the established pattern of Federal design since the beginning of the republic. In effect, what it said was, "Let us clear the decks of any past styles; let us start fresh; let us be creative; let us respect the past but no longer borrow our culture from Europe—particularly in architecture where we now lead the world." To interpret and reinforce this order, President Kennedy called for the selection of outstanding architects. In addition, he radically changed the composition of the Fine Arts Commission. He wanted to see buildings develop that would truly represent the strength and vigor of the US government in our time; to develop a style that would be unique to the special setting and form of the Federal City.

The history of our Federal architecture has witnessed an identification with the classical traditions of other cultures and other times. Thomas Jefferson had the greatest influence on Federal design for our then new and aspiring nation. In contrast with the radically new form of government that was being established, he and the architects of the time borrowed the classic forms from Europe. This principal influence carried on in our Federal design for one hundred and fifty years, becoming the symbol of American Federal architecture. There were certain brief periods when we deviated from the classic style and built structures such as the old Smithsonian, the Pension Building, and the Old State, War and Navy Building, yet these building styles were also borrowed.

The Federal Triangle might be considered as the last great group of buildings of the neoclassic



Rayburn House Office Building (above): influenced by "the Federal Triangle . . . group of buildings" (below)

movement. However, the influence of the style continues in the recently dedicated Rayburn House Office Building (Harbeson, Hough, Livingston & Larson, architects). Although the Fine Arts Commission was created in 1910 by an Act of Congress to consult and advise Congress on Federal architecture, strangely enough, Congress has never asked the Fine Arts Commission for counsel and advice on its own buildings. Perhaps the reason for the persistence of classic design is that its basic proportions, the scale of its classic columns and its relationship to the human being are essentially satisfactory. It projects a sense of strength, dignity and nobility. The success of the Lincoln Memorial, one of the outstanding memorials in the world, lies in this fact.

As the government grew, more and more office space became necessary. The handling of the neoclassic facades of the office buildings in the Federal Triangle is handsomely scaled and proportioned and all the buildings of this group relate beautifully and harmoniously to each other, al-

though they were designed by different architects. Their basic weakness lies in their false facades or appliqué neoclassic which did not truly express the purpose of the buildings.

What happened is now history. The great depression descended, the economy changed, new techniques of construction developed and the overthrow of eclecticism was followed by a revolution which heralded modern architecture. In theory it expressed structures in which form only followed function and was militant in its insistence of its own approach, allowing no ornament or forms symbolic of the past. In certain cities great structures emerged, such as Mies van der Rohe's Seagram Building in New York, but in Washington a decade and a half of compromise followed the modern school. The architects selected were not the great modernists or architects of the new generation but were of the old school which gave lip service to contemporary architecture. The Fine Arts Commission of this time also belonged to this school and supported this so-called "modern."

Surely it might be charged that the new buildings along Independence Avenue are dull and sterile in spite of the fact that they do carry out one strong principle of the new architecture: they express the internal function of the office module. In many ways the office module has been the problem of these transitional buildings, leading many to question the ability of the contemporary movement to relate to such special conditions.

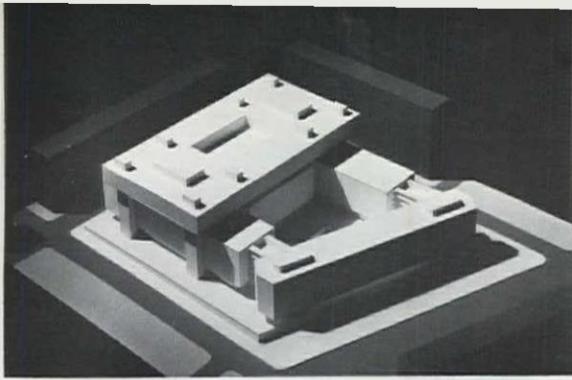
In the brief period of two years we can confidently say that a new Federal architecture is coming about based primarily on clear expression of function combined with a real integrity and appropriate scale of structure. The office module is still with us and will continue to be expressed, and a creative architect not only has the opportunity of giving these elements form and life, but can arrange the over-all forms and masses of the buildings so that they become interesting, strong, purposeful statements. Most important, the architect can express structure with a large and bold scale. In the new buildings that are being planned there is nothing false or timid about the structure—instead one senses strength.

There is also a renaissance of consciousness among architects. It is no longer taboo in the modern vocabulary for Federal office buildings to be molded and shaped to conform to a plan where one building assists another in obtaining an over-all objective—as witness the FBI Building designed by C. F. Murphy Associates of Chicago and its relationship to the Pennsylvania Avenue Plan. The Pennsylvania Avenue Plan, revealed in 1964 by the President's Council on Pennsylvania Avenue, exemplifies the potential for creative design that can come to Washington in the second half of the twentieth century.

The problems of building design for the difficult site behind Independence Avenue were resolved in a creative way by Marcel Breuer & Associates

Along Independence Avenue: "the office module has been the problem of these transitional buildings"





Top to bottom—FBI Building, HHFA Building, Air Museum, FOB No 5: "renaissance of consciousness"

and Nolen & Swinburne, associated architects. In designing the new HHFA Building, Breuer molded the structure to fit the site in such a way that it becomes sculpture, in form and in detail.

The new Air Museum for the Smithsonian Institution by Hellmuth, Obata & Kassabaum, Inc, Mills, Petticord & Mills, architects, will be close to the Capitol and at the center of the Mall. It does not have to express a great deal of internal office space. The offices are neatly tucked away in the great roof. The designer could concentrate his talent and imagination on the happy task of expressing large, open display spaces resulting in a great structure which will bring life and modernity to the Mall.

FOB No 5, designed by Curtis & Davis, Fordyce & Hamby Associates, Frank Grad & Sons, associated architects, was first conceived as a great mass straddling the Tenth Street Mall. Happily, the bulk of the building has been halved by placing a unit near the rear of the site, giving it a new feeling of lightness yet retaining its strength through scale.

The challenge of contemporary design, to achieve its potential based on its own principles, is beginning to be realized, but its true variety and richness is only just beginning.

A recent example of the opportunities involved in urban design is seen in the preservation of Lafayette Square and the addition of new Federal office buildings. In 1962, President Kennedy asked the writer to resolve the need for new Federal office space planned for the Lafayette Square area and yet preserve the historic character of the President's Park. The design resolved the problem by setting the new Courts Building and FOB No 7 behind the great old houses and buildings, thereby retaining the Square's residential atmosphere.

The design of the new AIA National Headquarters Building was a unique challenge in that "the new building must not only be compatible with the Octagon, it must preserve, complement and enhance the historic residence . . . with its delightful garden. . . . The objective is to achieve the best total architectural result establishing a new and improved relationship between buildings, gardens and the city around." In the resulting competition, the design submitted by Mitchell/Giurgola, Associates of Philadelphia, was selected as "the concept most nearly approaching these requirements," having "a sense of oneness and unity with the Octagon House. Rather than isolating the existing old brick structure, the design is a true addition that enlarges and enhances the whole property as a single and continuous architectural idea. . . . It is a truly creative concept, a powerful and unique proposal for a difficult and unique problem." In a design which combines the old and the new, the older buildings to be preserved must not be dwarfed by the new.

In historic places such as Washington, therefore, the needs of the present must show respect for the past. In showing respect for the past in the design of new buildings, basic plans, forms, masses, materials, colors and textures should be designed in sympathy with the place and its history. At the same time each building should be planned to solve the problems of the present and to express the continuity that provides a link to the future as well as to the past. Although each design grows out of its unique place in history, strong threads of continuity should run through all major works of architecture. The timeless values of unity, order and clarity and the disciplines of structure and economy underlie any particular design.

These together with a profound respect for the universal needs of human beings—nobility and strength, excitement and serenity, harmony and rhythm, balance and emphasis, accent and contrast, movement and repose—will help us develop an architecture which will provide visual testimony

to the dignity, enterprise, vigor and stability of the American government.

Although I believe Washington's architecture and planning are moving in a new and promising direction, there are some specific things about Washington that disturb me. The big new hotels are being built too far from the Capitol and Mall. When people come to Washington they have to stay many miles from where most of the public buildings and points of interest are located. It is estimated that 25 million people will visit the city by the year 1980. New hotels, theaters and restaurants which bring life to the city should be located along and adjacent to the north side of Pennsylvania Avenue.

Another problem is the sad state of landscaping and trees throughout the city—particularly in the commercial center. New buildings are going up, destroying old trees with very few new trees being planted. In the past the great trees that lined the fabric of the city gave it a sense of graciousness.

On matters of planning there are certain areas that are going to become major problems in the future. They include building height, freeways, mass transportation, home rule, planning and zoning. In exploring the possibilities for achieving height, the quality and character of the Mall, the Washington Monument and the Capitol must never be jeopardized with high structures. Height can be achieved someday in certain places, particularly in the outlying areas, but this is a subject for extensive and detailed three-dimensional study. Perhaps the form and shape of the tops of the structures could be designed in a sculptural way so that the buildings appear as if they were located on a distant hillside, such as the appearance of buildings on the hills of a city like San Francisco.

Freeways must be uniquely planned and in penetrating the heart of the city they must go underground. Underground rapid transportation is also an absolute necessity.

Home rule, the subject of a recent Presidential message to the Congress, must come to Washington. However, I would not like to see the Congress desert the Federal City completely. I believe that the Congress should continue to exert its overseeing interest for the primary reason that our capital should be first among American cities and should represent all America.

Washington must recapture the concept of total design originally outlined by Pierre L'Enfant. It is time Washington developed a master plan to guide its growth through this century. We need more money to make studies of all the areas of the city. Planning is not only the best but the cheapest thing we can do. The cost of the Pennsylvania Avenue Plan was a little less than \$200,000. There is a real necessity to bridge the gap between the pro-

fession of city and regional planning and the age-old profession of architecture by the assignment of more special commissions to handle such projects as Pennsylvania Avenue.

Zoning regulations in Washington have had a limiting and retarding influence. We have clear-cut zones for our general types of living and endeavors. This is fine in theory. When one of the zones becomes outmoded, it is then replaced by a lower form of the same kind of life, for no rejuvenating forces are allowed to come in. When a first-class district becomes old it turns into a second-class district, then a third class and finally becomes a slum and ghetto. We should experiment with mixed zoning. One of the reasons San Francisco is a vital city is because it has all kinds of life in a small geographic area. If we ask what makes a great city, the answer is that it is a city in which you want to live, work and play. The patterns of organization of urban life must reflect this variety if our cities are to be vital and exciting places in which to live.

The impact of the Kennedy era on the architecture of Washington has been clearly felt. The Kennedy legacy in this regard has been passed on to President Johnson, who in his State of the Union Message has indicated his total awareness of these problems and their challenge. In his proposed programs of legislative action he has indicated that he intends to provide the leadership which will be necessary to achieve these objectives.



Lafayette Square: "the need for new Federal office space . . . and yet preserve the historic character"

I am particularly pleased by President Johnson's and Secretary of Interior Udall's proposals to bring life to the Mall and realize the natural beauty and recreational potential of the Potomac. Mrs Johnson's Committee on a More Beautiful Capital is also a clear indication of the public and private determination which can be drawn upon in our efforts to achieve our highest aspirations for urban life in the nation's capital. ■

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Best-Planned City: Beauties & Blemishes

BY PAUL SPREIREGEN, AIA

Despite "much articulate criticism of its shortcomings" from a planning point of view, Washington stands at the top in this part of the world. To help the visiting architect see beyond the eyes of the tourist, the Director of the Institute's Urban Design Program uncovers some strengths and weaknesses that don't appear on the surface

WASHINGTON is a pleasant city to visit in June. The weather is fairly comfortable, the trees are full, the grass green and the white monuments well framed in their verdant settings. The impression of a city of greenery is confirmed from atop the Washington Monument, from which buildings seem almost secondary to the foliage. So it appears to most of the visitors to Washington, who generally stay in the city's Northwest quadrant within a mile or two radius from the White House. This area is, by far, the most presentable part of the

city. If, however, they venture further or look with critical eyes they will see that Washington, like all other cities, has its problems.

Here, too, ugly arterials reach out to the suburbs and ungainly buildings crowd each other at points of high access. The center has extensive slums, and urban expressways are tearing their way through the city fabric. The Potomac, earlier spanned by poetic bridges, is now threatened by the possibility of too many bridges. Indeed, the Potomac itself is badly polluted and its shores have become prey to irresponsible speculative development. Washington's street trees are inadequately tended. Its fringe farm border is being consumed by tract development and the city parks are overcrowded.

Washington's beauties and blemishes are unique, for probably no city in the Western Hemisphere has received more sophisticated planning attention



while, at the same time, as much articulate criticism of its shortcomings. Altogether Washington is a most appropriate city for holding a conference on the Cities of the New World for it reflects the best ideas and achievements of the past, it illustrates the current problems of all growing cities today and it vividly reveals the urban problems which are about to descend upon us. This city is a living casebook of urban design.

The advantages of Washington's site were recognized long before it became a capital. At the navigable limits of the Potomac and the meeting of tidewater with the piedmont, the site was an important center of trade. Georgetown, long the country's largest tobacco market, was based on this advantage, but George Washington saw a far greater potential. With a canal across the Appalachian Mountains it could become the emporium for the West; trade and commerce would

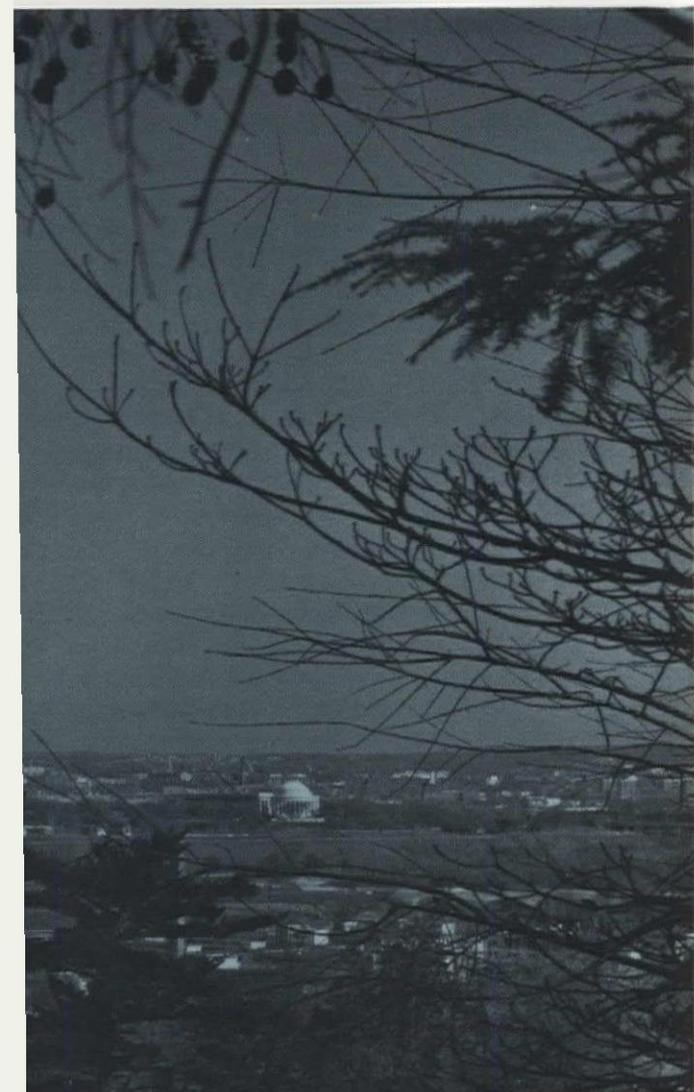


J. ALEXANDER STUDIO (AND BELOW)

be the economic base for the new capital. His vision received expression at the hands of one of history's most ingenious town planners: Pierre Charles L'Enfant—artist, engineer and soldier. L'Enfant was familiar with the park of Versailles and the numerous projects for improving Paris: the plans for monumental squares of the 1750's and, somewhat later, concepts of urban boulevard design. In less than a year L'Enfant produced a plan that would nobly serve the capital of the world's great hope for democratic government. L'Enfant's plan was a framework for the growth of that capital.

He drafted a plan consisting of numerous urban centers or hubs interconnected by a series of boulevards. Between the boulevards and complementing the hubs was a grid of streets for the ordinary houses of the city. The foremost hubs were to serve as the seats of government. For example, Capitol Hill was obviously the best site for the Congress House. It had a splendid view to the west and lay at the center of a delta-like plain some nine square miles in area. Avenues radiating from it could connect to all parts of the city: the President's House, monumental squares, markets, a center for local government, a shipyard, etc. The President's House likewise occupied a prominent site—atop a bluff with a fine southward view down the Potomac. L'Enfant proposed that each of the thirteen states undertake the development of a hub in order to initiate a balanced growth of the city throughout.

Unfortunately L'Enfant's policy of dispersed development did not materialize because the city was slow in growing and his idea was gradually forgotten. L'Enfant's plan would serve a popula-





tion of 800,000 persons at the normal urban densities of his day. At that time the entire population of the US was only five times that number, which establishes the plan as one of the many works of foresight or foolhardiness of our early days, depending on one's point of view.

Like most plans for cities destined for dynamic growth and change, L'Enfant's plan came down to us in the form of a street pattern and very little more. As a street pattern, however, it had much to recommend it for it was a good framework to embellish. It was also a framework with visual coherence. The city and its hubs were designed to be seen as a rational ensemble; the President's House and the Capitol being one element of this ensemble; the hubs, accented by statues or fountains, were others.

Today Florida Avenue marks the northern boundary of L'Enfant's plan. The clarity of street layout to the south of that boundary becomes apparent when compared with the layout to the north of it, an area of clumsy street joinery. This resulted from a difference of design approach a century after L'Enfant. In the 1890's Congress appointed a Highway Commission to establish order in the jumble of streets that had been platted above Florida Avenue. This Commission extended L'Enfant's main boulevards northward and brought some degree of order to chaos. However, in the quality of its artistry the Commission did not even approach L'Enfant.

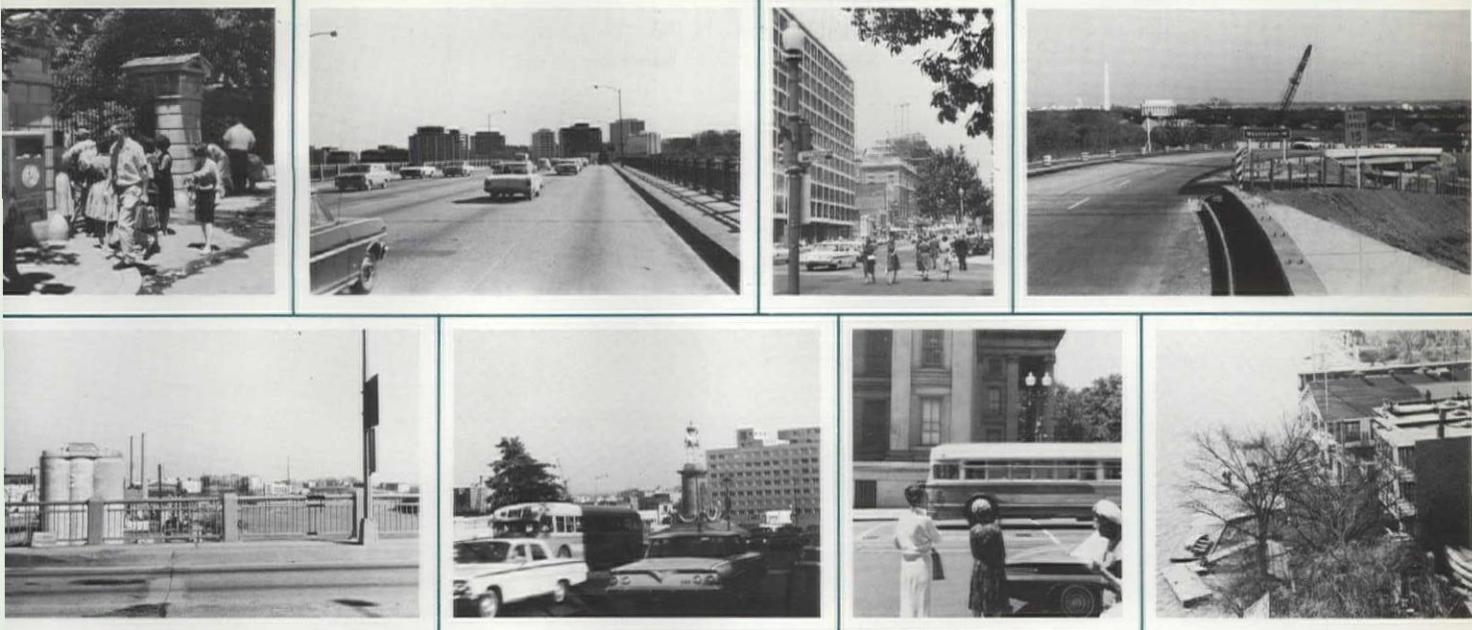
By way of contrast, in the 1850's L'Enfant's plan began to receive, in modest doses, the attention it deserved. The American landscape architect Alexander Jackson Downing drew up a plan for landscaping the Mall. His plan exemplified the romantic attitude toward nature of the mid-nine-

teenth century. But it was a plan of considerable merit. Downing's designs were based on his conviction that the Mall was a place for people to enjoy, a substantial natural interlude in the rude cityscape of his day. His plan included a large area of evergreen trees which, he explained, would lend a note of color to the bleak aspect of the city in wintertime. In the administration of U. S. Grant and under the direction of Alexander Robie Sheppard, a civic improvement program was undertaken. Streets were graded and paved, and thousands of street trees planted. This program, like similar civic projects throughout the country, was in no small measure a program tailored for patronage.

For most contemporaries the nineteenth century is unfairly considered a void in city planning, perhaps because of the spectacular rebirth of interest in town planning at the turn of the century and its esthetic emphasis. The City Beautiful era was born in our world's fairs—prototype civic centers for cities throughout the country. This wave of interest carried our leading designers to a conference on city planning and civic beauty in Washington. The results for the capital were several.

A plan was prepared to complete the Mall in appropriate classical fashion, romantic gardening having fallen out of favor. A Commission of Fine Arts was established to oversee the design of buildings fronting on the primary avenues and plazas of the central city. A zoning plan was adopted in 1920 and a Park and Planning Commission established very soon after.

These actions, more than any other, are the sources of Washington's beauty. The Mall plan was largely carried out, resulting in one of the world's greatest corridors of urban space. The idea



was an extension of L'Enfant's concept for a grand civic axis, expanded to provide sites for a triangle of Federal office buildings, the Lincoln Memorial, the Jefferson Memorial, the reflecting pool and, later, the Tidal Basin. The zoning plan curtailed Washington's nearly ubiquitous and largely uninspired row houses, substituting more pleasant detached houses instead. The zoning plan also prevented blighting conflicts of use. The Fine Arts Commission has ensured architectural consistency and harmony in buildings facing the major spaces and avenues of the city, not an unimportant contribution despite criticism of their long-standing support of neoclassicism. The Park and Planning Commission has given Washington some splendid landscaped roads along the Potomac.

Such are the features that the average tourist sees. A visiting architect will want to see more, the new buildings and developments, and so the greenery may be secondary to him. Traveling about the city, traffic will not appear too severe, although the traffic lights and signs seem to be more than abundant. Extensive walking will be difficult because things are a bit too far apart and the streets too broad for easy pedestrian crossing. Although there are many broad sidewalks, they are not always well shaded. Many of them have sidewalk cafes, however, the results of the recent leadership of the city's commissioner, Walter Tobriner. The visiting architect will see a great amount of construction activity, including urban expressways. He will see one of the largest residential renewal projects in the country, the "Southwest," now nearly complete. He will notice that the skyline has few accents and that the majority of buildings are generally low and somewhat squat. He will notice that the downtown area is run-down and

that most of the suburbs are typical in their sprawl. If he scans the local newspapers he will see that Washington is quite alert to its problems, for hardly a day passes that the papers do not carry a story on some planning issue.

These, too, have received as much attention as esthetics since the City Beautiful days, if one cares for such divisions of planning thought. For example, the concern over the poor in Washington is far from recent. President Wilson's wife was active in an Alley Dwelling Authority organized around World War I to rid the city of its back-alley slums, these a partial result of overly-large blocks. In the 1950's a landmark report called "No Slums in Ten Years," authored by Nathaniel Keith and James Rouse, mapped a systematic program for providing low-income housing while erasing the slums. The National Capital Planning Commission, dating from the twenties, produced an important plan in 1950 and again in 1961, the "Plan for the Year 2000." Both documents stressed the major problems of the metropolitan area—transportation, jobs, open space, housing, redevelopment and the fact that these problems could only be solved by tackling them on a regional basis. An outstanding feature of the Year 2000 Plan was a diagram which showed the region and its open space as they might ideally be developed. This configuration, a star shape, proposes a metropolis as compact urban corridors with wedges of open space between.

Like other cities, Washington has been engaged in an ambitious highway program and its central business leaders have drawn up a plan for revitalizing its downtown. Like other cities, its middle class has been steadily departing from the inner city since World War II. Meanwhile the

inner city has, like the core of many American cities, become the refuge for impoverished country people seeking opportunity. In the case of Washington, this has meant a large influx of Southern Negroes, a movement dating back to the Civil War when Washington became the first "Northern" city for them.

Washington's tax problems are compounded by the meager Federal contribution toward municipal operation costs. The city lacks its own government and the outlying regions are in the hands of too many governmental jurisdictions to be operated as a rational whole. To be sure, there have been important efforts in behalf of metropolitanism, dating back to the establishment of a Sanitary Commission in 1917, on through the Park and Planning Commission and, more recently, with the establishment of a Council of Governments. In this administrative maze only the most pressing problems have been attacked and, then, in only a limited way. Highway building has behind it the power of vast Federal funds but is being met with increasing opposition. Urban renewal with far less support has all but ceased here, even in the programs of neighborhood rehabilitation. A long debated subway system is still far from certain. In outlying suburbs it is difficult to create well-planned residential communities such as Columbia, a proposed new town for 125,000 people. It is also difficult to create orderly suburban centers, particularly at the old crossroads settlements—Rockville, Silver Spring, Four Corners and Alexandria being cases in point.

Every one of Washington's urban difficulties—and only the more obvious are mentioned here—have special implications for design in any city. The huddled new office buildings in the center, along the radials and at fortuitous points of access, cry for an enlightened site planning policy. The glass or concrete office buildings built alongside each other or the three- or four-story buildings of the last century are an architectural absurdity. This new condition of building demands a method that treats blocks as blocks in order to allow harmonious block groupings. Urban expressway patterns should be designed so as to afford visually comprehensible vistas that reveal a coherent metropolitan pattern.

The portal to Washington is dominantly an overland auto route approach, and so it must be designed as serial vistas, heightened by relevant foreground and distant landmark. The arriving air views lack distinction unless one approaches along the Potomac or is fortunate enough to glimpse the Mall. But the glimpse of the Mall comes too late and lacks introduction. The problems of open space are too obvious for comment.

Every one of these questions of urban design

highlights a real crisis for Washington and for all the growing cities of our hemisphere. It is one thing to recognize the current problems of design, still another to realize what the design solutions are, and another still to see how they might all be coordinated in a plan commensurate with the scale of the problem. Our problems insist on design efforts at metropolitan and regional scale. Our lack of design action, however, comes because the public is not fully awake to its own needs and, perhaps worse, because we sorely lack appropriate instruments of government.

Perhaps Washington is ahead of most cities in many respects. From President Johnson's hand has recently come one of the finest statements ever drafted on behalf of city improvement. Mrs. Johnson has taken a active lead in city beautification. Secretary Udall has been exploring the possibilities of a Potomac River Basin Authority and has commissioned plans for revitalizing the Mall. Commissioner Tobriner has called upon the city's architects to enliven the streets. The new Congress is sympathetically disposed to Washington's needs.

Washington, of course, is unique. But so, really, is every city in the world—in physique, spirit and management. Perhaps most common is the similarity of the problems of urban growth in an industrial era committed to the benefit of the individual. Washington has always had the advantage of being in the national spotlight and so has never lacked constructive criticism. It is now enjoying a moment of enlightened attention but it remains a question as to whether the city has the wherewithal to make the most of this opportunity. That will depend on the public's consciousness and our ingenuity in directing our governmental system toward effective action. Washington's problems and achievements are important to know because they mirror the abilities of all our cities. Washington's progress, or the lack of it, tells us just where we are at any given time.

As the visitor enjoys Washington's pleasantries and gains insight into its significance as a contemporary urban testing ground he should be encouraged by this city's past, particularly by the example of its founders. Their ambitious plans were prompted by a dream. Ours should be prompted by a lucid picture of the oncoming requirements of our enlarging population. The architectural profession of this hemisphere does well to ponder its own abilities, for it is quite likely that its participation is at the threshold of being widely sought.

The present appearance of Washington may be, in a short time, a past memory. The new building blocks we add daily may come to be a magnificent addition or a jumbled turmoil. At this very moment a new chapter is being written for our textbook, par excellence, of a city. ■

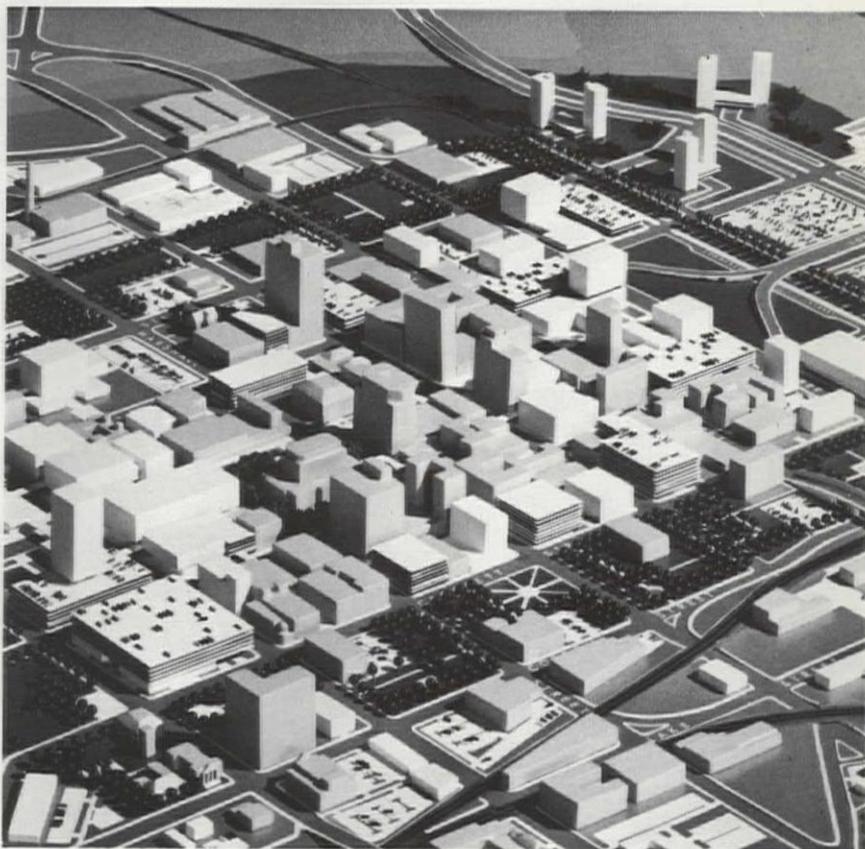
CONVERTING the motorist to a pedestrian—relieving him of his car and then putting him into a pedestrian's paradise where he can walk freely, relax and enjoy esthetic amenities—this is a key idea of the Downtown Shreveport Plan. It is a joint private-public undertaking that charts a 24-block concentration and integration of business and civic activities.

Devised by Arch R. Winter AIA, the plan fits into the larger, long-range city master plan also developed by the architect nine years ago. Thus, as he points out, it has a "practical grounding" in the over-all scheme for the city, a tie-in that would be lacking in an unrelated scheme, no matter how good.

Although Shreveport is feeling the same forces of dispersal afflicting downtowns everywhere, the plan was not conceived as a device to "rescue" the central city. Instead, it is an approach to add to substantial downtown development already achieved. A block-wide park belt will encircle the unified "center," serving as a visual foil and as a barrier to diffusion of activities and services—parking, for example—into the surrounding area. The plan will facilitate vehicular movement into, out of and around the center. Elevated walks will separate pedestrians from vehicular traffic, and certain areas will be exclusive to people on foot.

The plan is concerned with the economic well-being of the center. But it provides for esthetic and relaxation features; indeed, says the plan report, "Herein lies the challenge—to combine the imaginative with the practical."

Shreveport's downtown plan covers not only the center—the original townsite laid out on the high land facing the Red River—but residential and industrial sections

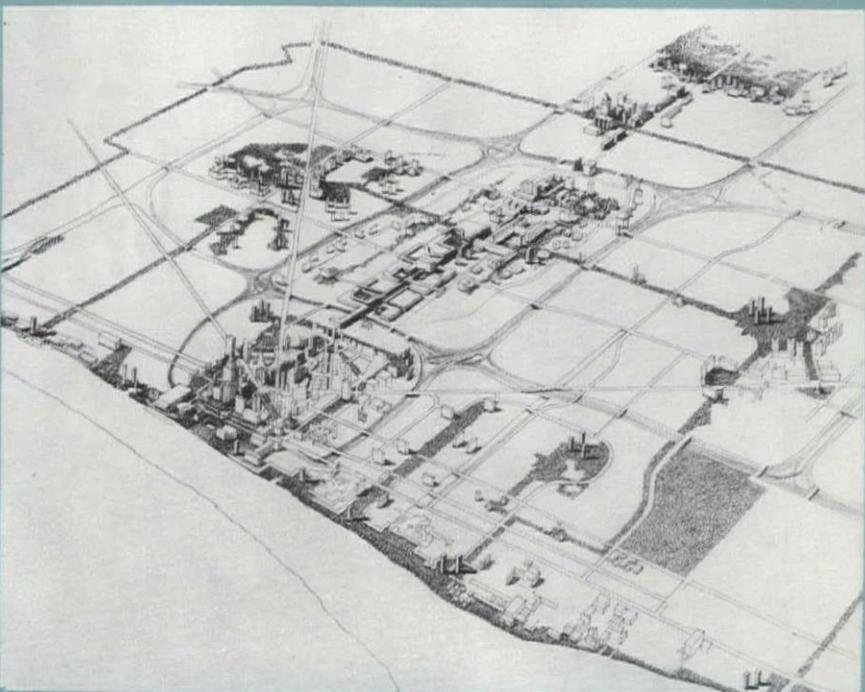


Two Other New World Cities: Behind AIA Awards

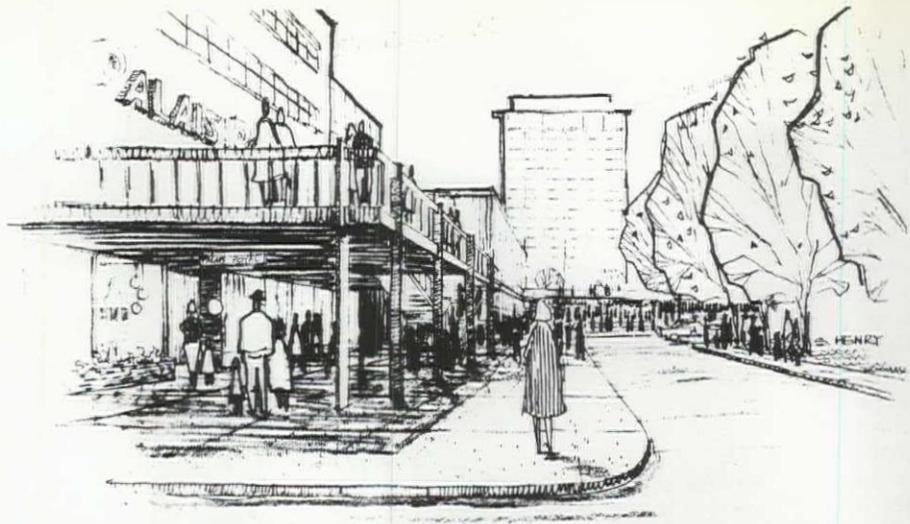
PLANNING with an eye to the human eye—this is the essence of the approach embodied in the Detroit Urban Design Plan. The city has both a master plan and a significant number of redevelopment projects completed, under way and planned. What Detroit is getting now is a plan which augments the master plan: a plan to relate new projects to the city's history, its visual, spatial and design characteristics.

Charles A. Blessing FAIA, director of the Detroit Plan Commission, says the plan was undertaken out of concern by both the US Urban Renewal Administration and the Commission for "projectitis"—renewal projects going off in their own design directions. Fundamental in the concept is that the esthetic qualities of the city must be considered as basic elements and not something to be dealt with after so-called practical problems have been met.

Analyzing existing design conditions including groups of buildings, open space and streets, the planning is directed toward achieving the best relationships of new developments to valued extant architecture and urban design. Detroit enjoys some notable renewal projects such as the residential neighborhood of Lafayette Park. But they were handled individually in the absence of any over-all urban design plan.



Detroit's core area is Grand Boulevard, within which are located the major redevelopment projects. Design concept shown here is the essential structure of the urban design plan—a three-dimensional expression of the revised master plan



SHREVEPORT: Developing a Three-Stage Plan

Citation for Excellence in Community Architecture to the City of Shreveport, its Mayor and its citizens for "an excellent example of the economic, social and esthetic value of an architectural plan encompassing buildings, structures, utilities and their total physical environment"

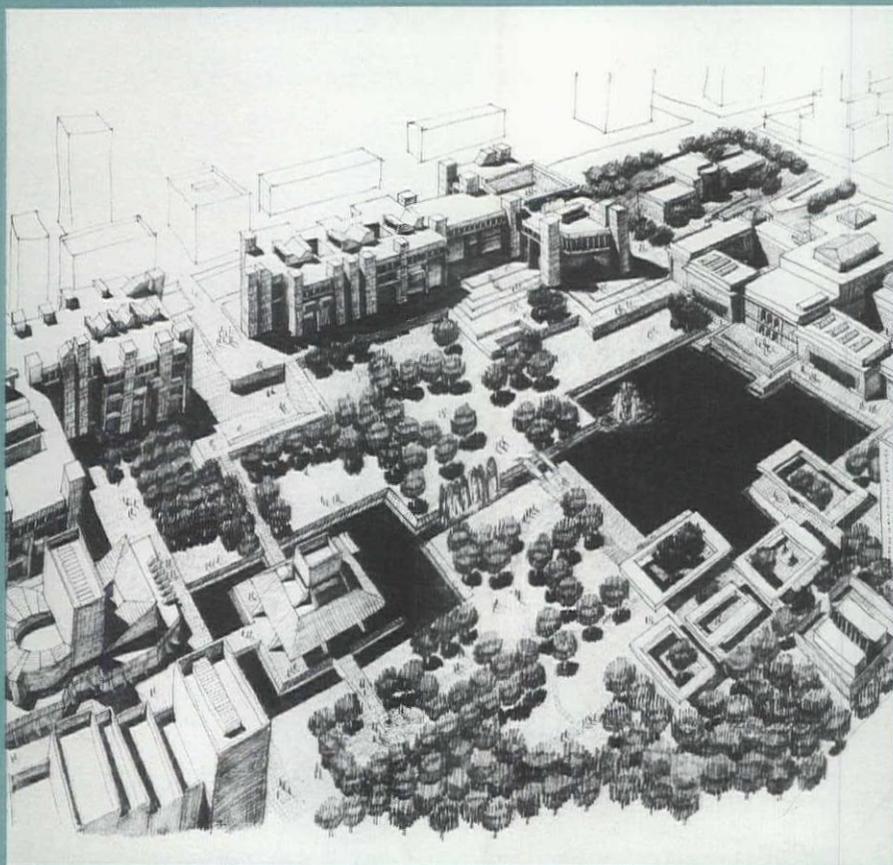
AN ORGANIZATION of merchants and property owners, Downtown Shreveport Unlimited, teamed up with the city through its Metropolitan Planning Commission to develop the plan. It was undertaken in three phases: an economic study and space-use analysis; the drawing of the design itself; and the setting up of an "Action Program."

Stuart Walsh & Associates of San Francisco performed the economic study, forecasting a more than 25 per cent increase in demand for downtown space through

1980 (the year through which the plan is geared).

The study was made under the direction of Winter, who developed the plan itself. The Mobile, Ala, architect took apart the downtown's functions—retail, office, civic and circulation, including autos, pedestrians and transit—and then put them back together again in their planned relationships.

Finally, the "Action Program" giving priorities to private and public construction projects was completed. As with the



THE planning began two and one-half years ago with a survey of existing buildings. Some 400 structures—including churches, schools and old residences—were catalogued as worthy of consideration for retention in the new design. The Commission currently has a team of about ten designers at work on the three-dimensional concept, which is nearing completion, along with a scale model 100 feet to the inch for use as a study tool.

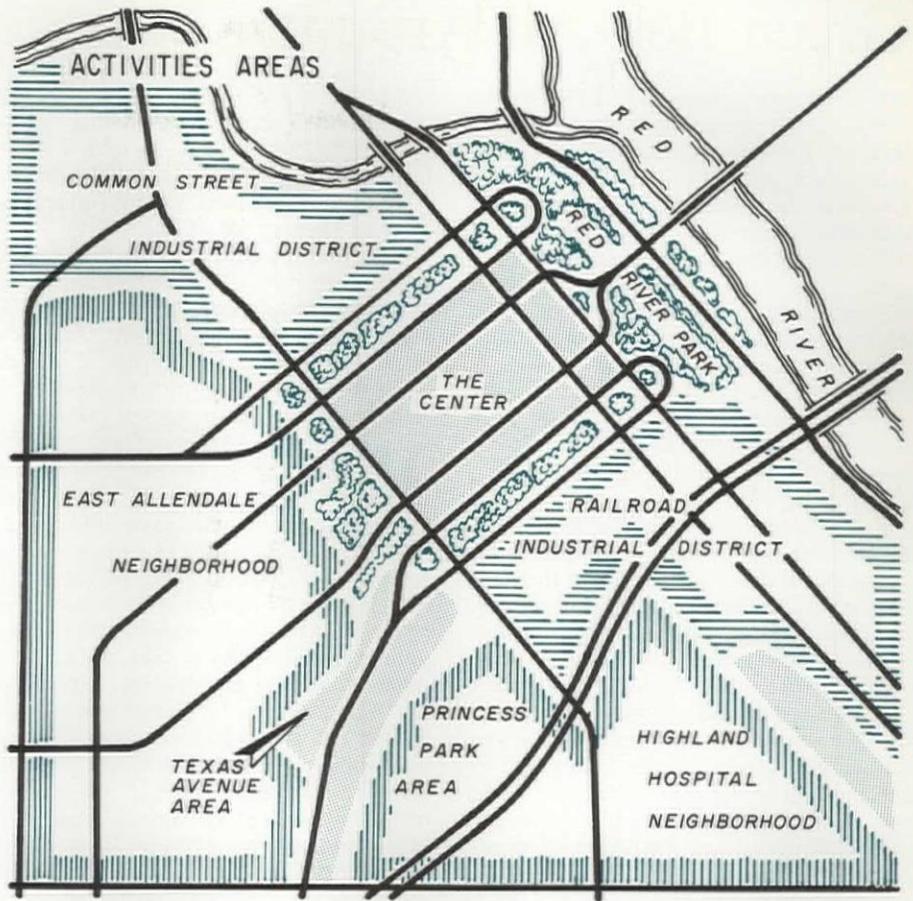
Already finished is the Central Business District and Woodward Corridor of which it is a part. The latter, running from the Detroit River to Grand Boulevard, is part of a 30-square-mile inner city area that is to be strengthened through revitalization in its role as the civic, cultural, medical and commercial center of the growing Detroit metropolitan region. So named

The plan basically retains the principal sections of Shreveport as they have developed naturally, with the center as the focus of retail and office activities. Sketch across page looks north along McNeil Street toward the proposed post office and Federal office building

other steps in planning, this program was developed in consultation with key public and private interests and thus already had their approval and support when completed.

Requiring a public outlay of \$13,593,000 and a private expenditure of \$11,094,000 in its initial stage (running through 1970), the plan in the long run calls for \$21,319,000 and \$38,319,000 in public and private investment, respectively.

The importance of the relation between downtown and metropolitan Shreveport was recognized in the master plan of 1956, which projected access to the core of the city from all its fan-shaped directions. Since the master plan was drawn, much progress has been made in providing the recommended access: the Line Avenue-Common Street Connection and Overpass, the first short section of the Red River Parkway, Common Street's extension to Agurs, the Jewella-Milam route and the Stoner-Murphy parts of the Downtown Loop Parkway.



Citation for Excellence in Community Architecture to the City of Detroit, its Mayor and its citizens for "their vision in implementing a comprehensive plan for the central 30 square miles which will transform and revitalize this great metropolitan region"

DETROIT: Relating All the Pieces

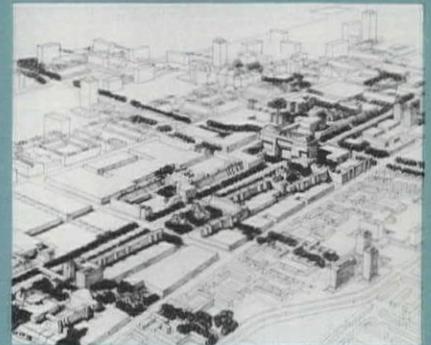
because Woodward Avenue forms its spine, the corridor is flanked by the Walter P. Chrysler Freeway and the John Lodge Expressway.

Mayor Jerome P. Cavanagh has said that "Perhaps the most difficult and yet most exciting of all the projects will be the completion of a coordinating plan and urban design for the total Woodward Corridor."

It should be noted here that the practice of comprehensive urban design in the Motor City was initiated with the Detroit Riverfront Study conducted in early 1963. The urban design and comprehensive plan divisions of the Plan Commission, under Blessing's direction, cooperated on an integrated basis on the development of the plan for the 17-mile-long riverfront.

In the study the design division ap-

proached the problem from the viewpoint of analyzing its visual and spatial character and by devising ways to take advantage of the amenities which the riverfront provides. Concurrently, the comprehensive division employed its own methods and techniques. At close intervals both met to assess their separate findings and determine problems to be resolved and goals to be defined. Through this process the design division was able to effect basic decisions upon the riverfront, land-use and circulation patterns as well as insure the development of specific urban design elements, which had been spelled out the previous year in a community renewal program. It included a design resources inventory and evaluation and a concurrent physical pattern survey of the existing city.



Within the Woodward Corridor are the major institutional facilities serving the region, including the Cultural Center, Wayne State University and the Detroit Medical Center. The almost-finished Civic Center (across page), designed by the late Eero Saarinen FAIA, is a plaza running from Jefferson Avenue to the river's edge, allowing uninterrupted pedestrian activities. Beneath the plaza will be an 830-car parking garage

Green Belt All Around

THE Downtown Shreveport Plan creates a high concentration and integration of business and civic activities in a 24-block area. Parking, all of it in garages, is placed at the edges of the center; offices and retail businesses are mixed with it. Surrounding the tightly built center is a park belt a block wide. Under the plan, valuable existing buildings—the First Methodist Church and the Communications Building, for example—would be left in this green belt, but the dilapidated structures that now occupy most of it would be removed. The center park belt connects to the Red River Park, already partly cleared and landscaped.

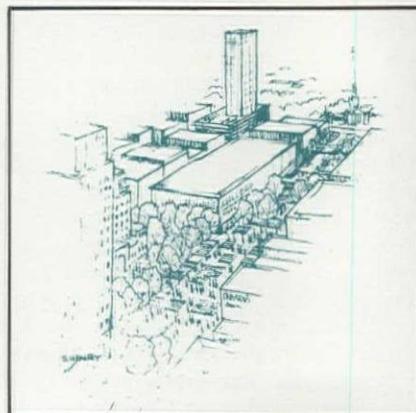
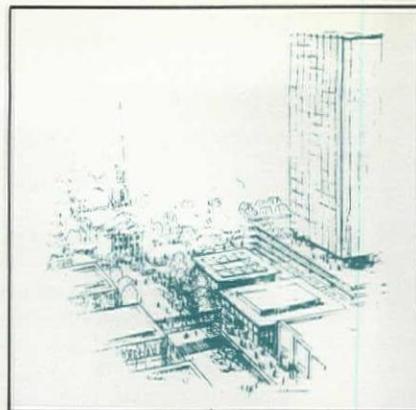
In its format the plan is not very different from that of many others currently being made. But Winter believes there are important characteristics of the city and the plan that “give it unusual promise of success,” citing these three in particular:

1) Despite vacant buildings and deterioration on the edges of the center, downtown continues to manifest considerable vitality as evidenced by the following construction since the master plan got under way in 1953: two large office structures (Beck Building and Petroleum Tower), several parking garages, a hotel and the Civic Theater, just opened in Red River Park. As President Ed Jackson of Down-

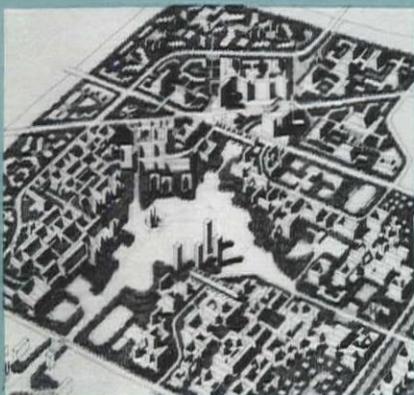
town Shreveport Unlimited declared at the outset, “Our mission is not to ‘rescue’ downtown; we already have a modern business district that is profitable. But we want to improve business still further; we want to keep ahead of progress.”

2) Downtown has maintained its primacy as the shopping center for the extensive trade territory of northwest Louisiana and parts of Texas and Arkansas, producing almost one-fourth of all the retail business done in Shreveport. As Mayor Clyde E. Fant puts it, “We mean not merely to maintain our advantage as trade center but to fill our obligation to the people of the Ark-La-Tex by providing a regional capital second to none.”

3) The plan and all its proposals have been drawn in the context of the earlier master plan. Thoroughfare improvements already have brought most of the metropolitan area within a few minutes of downtown; Interstate Highway 20 will do the same for the farther reaches of the trade territory. In addition, the surrounding, supporting neighborhoods and districts of this central part of the city are to be redeveloped or restored under the plan as important adjuncts of the center itself. Specifically, it proposes to exploit the potentiality of the old Allendale section and the Highland Hospital district.



Texas Street—Shreveport's Main Street—shown here looking west, is envisioned as a pedestrian retail center, restoring to commercial life this now-dead portion



Proposed residential developments include University Park (top) focused on a major community park and Forest Park (bottom) oriented to a central open space

UD on a Grand Scale

THE Detroit Urban Design Plan, in the words of architect Blessing, is developed on certain fundamental premises. “In the rebuilding of the city, first of all there must be a physical framework of urban design considerations which are an integral part of the master plan, not an afterthought. Second, visual qualities are as important as functional and practical considerations. The end product cannot be compromised between design and function, for they go hand in hand.”

Recognizing the expected substantial expansion of the metropolitan area, the plan is predicated on the assumption that the present center of the region—the Central Business District and the Woodward Corridor—will continue in that role. It is also assumed that the Grand Boulevard area will become a highly intense center for the region's cultural activities.

This development will come about by strengthening and clarifying the existing regional uses presently located within the boulevard area and by providing for those changes which will be necessary in the future. Scheduled for completion in the near future is the \$100 million Civic

Center, the symbolic heart of the city, located on the river.

Next in degree of completion is the Lafayette Park residential neighborhood, Detroit's first major effort at private redevelopment of blighted land for residential use, which will house nearly 10,000 people. Adjoining this project on the east will be Elmwood Park, a 350-acre residential development.

Other projects in various stages of progress include the 240-acre Medical Center; University City, 360 acres near Wayne State University; West Side Industrial Project, representing \$20 million in redevelopment; and the renewal of the Kern block in the heart of the city.

But Mayor Cavanagh explains that there is more to come. “Still in the minds and dreams of Mr Blessing, Housing Director Robert Knox and some of the rest of us are projects even larger in scale. For example, the proposed Forest Park community on the near East Side would eventually accommodate a population of 100,000 people, living in the first fully designed community of this magnitude within any central city in the nation.”

Convention City: Man About Town

In presenting this compilation of restaurants and nightclubs, the AIA JOURNAL does not suggest that it is all-inclusive of recommended places to eat, drink and be merry. As an example, facilities in the Sheraton-Park and neighboring Shoreham Hotels are not included for obvious reasons. By week's end, many a visitor, and resident too, will have his own ideas about establishments to add—or delete. For tastes differ, just as temperaments and restaurants do from day to day. All listings are located within the District, where only wines and beer are sold on Sunday. Glasses must be off the table by 2 am weekdays, midnight on Saturday. Reservations advised

CONNECTICUT AVENUE AND ITS NEIGHBORS

Since the Sheraton-Park has a Connecticut Avenue address—2600 to be exact—our listing begins on that thoroughfare from the north and continues all the way to Pennsylvania Avenue, with stops at those restaurants which are, generally speaking, just a block or two off Connecticut itself.

Peking (WO 6-8079), 5522 Connecticut Ave NW—also downtown (ME 8-2122), 711 13th St NW—is rated as one of the best Chinese restaurants in the US by gourmets, who can order their favorite dishes in advance. Family dinners for two begin at \$5.50, and Peking duck with steamed pancakes is a real winner. Doors are open until 11:45 pm weekdays, 10 pm on Sunday.

Although not as well publicized as many others, the *Cafe Burgundy* (EM 2-7045), 5031 Connecticut Ave NW, is “in” with those who really know. Complete dinner for \$2.65 until 11 pm except Sunday.

Yenching Palace (362-8200), 3524 Connecticut Ave NW, is another top Chinese restaurant with a large selection of Cantonese dishes at modest prices. Family dinners for two range from \$5.50, and the sweet-sour fish is a delight. Dining until midnight daily.

Featuring an Italian garden and music nightly, *Roma* (363-6611), 3419 Connecticut Ave NW, offers dinners, including veal cutlet *parmigiana*, from \$2.65 until 2 am.

Ted Lewis (AD 2-8500), 2655 Connecticut Ave, conveniently lo-



Sketches by Paul Hoffmaster

cated opposite the Sheraton-Park and the Shoreham, gives you real value for your money, and there's a special children's menu. Open seven nights a week until 10 pm, dinner entrees start at \$2.65.

With food as international as the decor, *Genghis Khan* (DE 2-1771), 1805 Connecticut Ave NW, has no less than five chefs to prepare dishes representing India, Iran, Iraq, Japan and China among other Asian countries. Complete dinners starting at \$4.50 are served every night until 10 pm.

Tokyo Sukiyaki (HO 2-7891), 1736 Connecticut Ave NW, is the place to dine in true Japanese fashion on tatami mats, although tables are available for the less adventurous and/or the stiff-legged. You can enjoy hot sake, Japanese beer, background music and a dinner from \$3, nightly until 11.

Another lesser-known but nice, quiet place in Washington is *Maxime* (AD 2-3011), 1731 Connecticut Ave NW. Gallic specialties are offered from \$2.75 to \$6 until 10:15 pm. Closed on Sunday.

The *Jockey Club* (CO 5-0222), 2100 Massachusetts Ave NW, in the Fairfax Hotel, is certainly one

of the best and most expensive in the city. French cuisine is featured in a relaxed atmosphere with English overtones. You might like to wind up your à la carte dinner, which begins around \$4, with Irish coffee flambé. Dinner until 11:30 pm except Sunday.

Boasting a good wine cellar, the *Golden Parrot* (DE 2-7440), 1701 20th St NW, has elaborate decor and lavish food. You can dine until 10 pm, with entrees priced from \$3 to \$6.50. Shuttered on Sunday.

Pierre (234-8069), 1929 Q St NW, a restaurant landmark for close to 40 years, continues its tradition of fine French food served with quiet dignity until 10 pm. Closed on Sunday, it offers complete dinners from \$3.95.

A colorful Spanish restaurant serving Iberian and South American dishes to the music of a flamenco guitar, *El Bodegon* (667-1710), 1637 R St NW, offers specialties of the house from \$2.25. Dinner until midnight except Sunday.

La Fonda (AD 2-6965), 1639 R St NW, is a compatible neighbor, with authentic Mexican food, including homemade tortillas and tamales, served in dark and quiet surroundings. Entrees from \$2.60 seven days a week until 11 pm.

A cobbled passageway from a residential street leads to the *Iron Gate Inn* (RE 7-1370), 1734 N St NW, a restored carriage house where shishkebab is the specialty. Serving until 10 pm, including Sunday, dinners start at \$2.50.

Located on a historical site with an early American decor, *Twining Court Stables* (HO 2-3262), at the rear of 2120 P St NW, features an elaborate bar and music for listening and dancing. Dining until 1 am, except Sunday, with complete dinners—the house specialty for that night—at \$2.95.

Aldo's (337-2984), 1143 New Hampshire Ave NW, Washington's oldest Italian restaurant, is very intimate and also has outdoor dining. Serving seven days a week until 1 am, complete dinners run from \$2.25, and you can't go wrong with the *spaghetti marinara con vongole*.

If you want to dine at a tiny, charming boîte that even a good many Washingtonians don't know about, try the *Channel House* (965-



2266), 824 New Hampshire Ave NW. English prime beef is the specialty with service until midnight except Sunday. A la carte prices start at \$4.95.

Gusti's (FE 8-0895), 1837 M St NW, is open until 2 am every night except Sunday when it closes an hour earlier, serving Italian dishes of every type. But the real challenge is the seven-course dinner—yours for \$2.25.

Next door is Holiday-winner *Le Bistro* (338-4622), 1827 M St NW, where you very likely will rub elbows with a Senator or some of the embassy crowd. Parisian cuisine is served in the informal atmosphere of a French inn, with à la carte dinners beginning at \$4.25. Open until 11 pm except Sunday.

The *Knife and Fork* (333-8888), just across the street at 1824 M St NW, provides an elegant setting for fine Continental dishes. Open until 11 pm six days a week and an hour earlier on Sunday, entrees range from \$3.

Just down the street off Connecticut is *La Salle du Bois* (FE 8-6030), 1800 M St NW, another French restaurant with an impressive following. Dinner is à la carte from \$4.25 up until 11 pm and the wine list is extensive. Closed on Sunday.

Le Petit Paris (ST 3-3700), 1215 Connecticut Ave NW, is a newcomer that features a most comfortable bar and dancing. Entrees are served until 11 pm, beginning at \$3.95. Shuttered on Sunday.

One of the most elegant yet intimate restaurants in the city is *Paul Young's* (FE 7-7000), 1120 Connecticut Ave NW, whose Safari Lounge is popular too. Entrees range from \$4 up. Open until 11 pm for dining, 2 am for tipping except Sunday.

Harvey's (NA 8-1448), 1107 Connecticut Ave NW, has been serving seafood and steaks for over 100 years. It's open seven days a week until 11 pm, with complete dinners beginning at \$2.95.

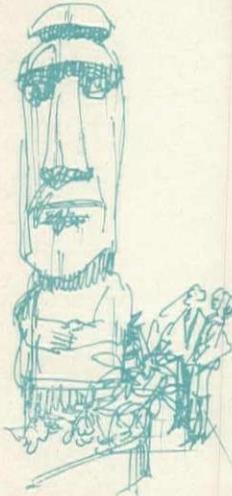
Behind the massive entrance doors from a 16th century Spanish

castle of the Mayflower Hotel's *Rib Room* (DI 7-3000), Connecticut Ave at DeSales St NW, is an authentic, tasteful English atmosphere. Beef entrees range from \$4.75. Open every night until 11, including Sunday.

Duke Zeibert's (296-5030), 1722 L St NW, is primarily a man's restaurant, serving large portions and attracting sports figures and business notables. Roasts, steaks and chops are recommended with à la carte dinners from \$2.95 until midnight, 10 pm on Sunday.

Another favorite spot with the men is the *Golden Ox* (347-0010), 1615 L St NW, owned and operated by the Kansas City Stockyards Co. Steaks priced from \$2.95 to \$4.95 are served until 11:30 pm except Sunday.

Trader Vic's (EX 3-1000), 16th and K Sts NW, in the Statler Hilton Hotel, carries on the reputation of this international chain for its elaborate menu, both in exotic food and drink. A la carte dishes such as Calcutta curries at \$3.85 are available until 10:30 pm daily.



You can dine by candlelight in an elegant setting in the *Montpelier Room* (483-6400), 15th and M Sts NW, in the Madison Hotel. A la carte dinners, which begin at \$3.75, are served until midnight, including Sunday.

Bonat (RE 7-3373), 1022 Vermont Ave NW, offers both French and American dishes, with beef burgundy a specialty, and a collection of more than 150 oil paintings. Prices begin at \$2, with service until 10:30 pm. Closed on Sunday.

For French cuisine in quiet, intimate surroundings, *Le Gourmet* (ME 8-1288), 1016 17th St NW, serves until 9:30 pm except Sunday. Complete dinners begin at \$3.50, and you can have your cocktail at the sidewalk cafe.

Chez Francois (ME 8-1849), 818 Connecticut Ave NW, last but far from least as you approach Pennsylvania Avenue, is a gay, colorful place with a sidewalk cafe. With fine French food and wines from an excellent cellar, it serves a complete dinner from \$3.25 until 9 pm through Saturday.

MONUMENTAL WASHINGTON AND DOWNTOWN

This is a rather loose grouping geographically of restaurants near the major Federal buildings—the White House and the Capitol in particular—and in the downtown area, since the latter has only a handful worthy of mention.

Le Pigalle (338-9226), 1921 Pennsylvania Ave NW, is very, very French and one of the few that has dinner dancing. Serving until 1:45 except Sunday, entrees start at \$4.

If you can manage to get in the cozy, brick-walled backroom at *Hunt's Raw Bar* (337-9400), 1743½ Pennsylvania Ave NW—better known as Jack Hunt's—you'll enjoy your seafood even more. A la carte dinners range from \$2 for crabcakes to \$7 for a 3-lb lobster, with service until 11 pm. Closed on Sunday.

The *Sky Room* (ME 8-5900), 15th and Pennsylvania Ave NW, in the Hotel Washington, is the only real rooftop restaurant in town. If you can't make it for dinner, at least stop by for cocktails on the terrace, particularly at sunset, to take in the view that goes beyond the White House into Virginia. Double lamb chops and ham are specialties, with complete dinners from \$3.50. Open until 11 pm on weekdays, 10 pm on Sunday.

More than 3000 autographed photos running the gamut from Buffalo Bill to President Johnson line the walls of the *Occidental* (DI 7-6467), 1411 Pennsylvania Ave NW, a longtime favorite with Washington politicians. A la carte dinners from \$2.50 include hearty American and Continental dishes. Open every day until 1 am.

Costin's Sirloin Room (EX 3-3030), 14th and F Sts NW, in the National Press Building, prepares roasts and steaks to order over a charcoal grill in a Colonial Williamsburg setting—and there's crab imperial too. Open until 10:45 pm except Sunday, complete dinners range from \$4.50, and you can have cocktails in Gadsby's Tavern.

For bratwurst, potato dumplings and pancakes, beer on tap and entertainment, try the *Eight Twenty*

Three (NA 8-7169), 823 15th St NW. A la carte dinners are offered at \$1.35 until 9 pm. The shutters are drawn on Sunday.



O'Donnell's (RE 7-2101), 1221 E St NW, serves its seafood Norfolk style with lobster, shrimp, crab and scallops swimming in butter. A popular family spot, it also has a raw seafood bar, with à la carte items from 95 cents. Complete dinners begin at \$2.75 and go up to \$4.50, serving until 1 am on weeknights, 9:30 pm on Sunday.



For authentic Greek food and homemade pastries, you can't beat the *Athens* (DI 7-5745), 804 Ninth St NW. Serving until 10 pm including Sunday, such entrees as broiled shishkebab are offered from \$1.50.

The *Swiss Chalet* (393-6999), 1026 Sixth St NW, features beef and cheese fondues in cheerful surroundings. You can dine until 11 pm except Sunday, with à la carte dinners from \$1.75.

Regarded by many gourmets as the best Italian restaurant in Washington and one of the best on the East Coast, *A. V. Ristorante Italiano* (RE 7-0550), 607 New York Ave NW, serves Neapolitan and Roman dishes from \$1 until 4:30 a.m. daily. The bread is homemade, and you can hear some prize Caruso's on the jukebox.

The *Rotunda* (546-2255), 30 Ivy St SE, within walking distance of the Capitol, is one of the District's newest and most elegant restaurants, reminiscent of a 15th century Tuscany villa. A la carte dinners start at about \$3.95, and there's piano entertainment nightly until 2 am. Closed on Sunday.

A favorite with the Hill VIPs who like atmosphere, good food and drinks is the *Monocle* (LI 6-4488), 107 D St NE. While the menu is not particularly extensive, the beef and crab imperial are especially recommended. Entrees beginning at \$2.75 are served until 1 am, and there's entertainment too. Closed on Sunday.

The *Market Inn* (347-4455), Second and E Sts SW, is a fun place where you can select your own live lobsters from the large tank and dine in the Haley Room with its pictures of antique cars. The Bar Room is a conversation piece too. A la carte dinners start at \$3.50 with service until 2 am through the week, midnight on Sunday.

ON THE WATERFRONT

Hogate's (RE 7-3013), Ninth St and Main Ave SW, is the largest seafood restaurant in town and one of the most famous in the nation. Featuring large family tables, it offers complete dinners from \$2.35 and is open every evening until 9 pm.

Another seven-day-a-week operation—this one until midnight—is the *Flagship* (RE 7-8683), 951 Maine Ave SW, which has an impressive variety of seafood, but turns out steak and chicken too. Entrees start at \$1.60.

Water Gate Inn (DI 7-9256), 2700 F St NW, Pennsylvania Dutch from start to finish, is filled with genuine antiques and famous for hot popovers. It offers a children's menu and complete dinners from \$2.75 up until 11:30 every night of the week. You can enjoy cocktails on the river roof.

AN EVENING IN GEORGETOWN

To accommodate guests of the Powerhouse Ball on Wednesday, June 16, and to afford them the



pleasure of an evening in Georgetown, 10 restaurants within walking distance of the "Ballroom" will accept reservations up to the night of June 15.

The largest number of reservations—125—will be accepted by *Billy Martin's Carriage House*

(333-5400), 1238 Wisconsin Ave NW. Seafood and beef are recommended, with à la carte dinners beginning at \$3 in this distinctive, restored hotel. The intimate Snuggery is a fine place for cocktails and a snack. Open weeknights until 2 am; Saturdays and Sundays, midnight.

Charley's (965-5353), 3235 M St NW, is one of the newest and best restaurant-night clubs to appear in the District. You can enjoy cocktails at the long bar and then retire to the dining half of the large room, where a choice top sirloin steak is served for \$3.50. Music begins about 9:30 pm and lasts until 2 am. There is service on Sunday. Twenty reservations.

If you're looking for Old New York decor with low lights and a jazz pianist, you'll like the *Red Coach Inn* (337-7834), 3057 M St NW, where dinners go from \$3 up. Closed on Sunday, service extends until 2 am. Fifteen reservations.



As its name implies, the *Four Georges* (333-8900), 1310 Wisconsin Ave NW, in the Georgetown Inn, has a quartet of distinctively designed dining rooms, each created in a mood and motif reflective of its culinary achievements. Dinner begins around \$5 and is served until 11 pm. There's a Sunday brunch from 11 am to 2:30 pm. Thirty reservations.

France's (FE 3-1033), 1204 30th St NW, gives you a choice of French, British or colonial atmosphere, plus outdoor dining, with entrees from around \$4.50 up, with service seven days a week until 11:30 pm. Forty reservations.

As traditional as one would expect, *Heritage House* (FE 3-9533), 3150 M St NW, serves American and Continental dinners which start at \$3.95, including Sunday. Sixty reservations.

Paramount Steak House (333-0393), 1227 Wisconsin Ave NW, is truly American all the way, with steaks from \$2.50 until midnight six days a week. Forty reservations.

Rive Gauche (FE 3-6440), 3200 M St NW, with its elegance and distinguished French cuisine, is regarded by many gourmets as the

best restaurant in town. A la carte dinners, including such specialties as steak Diane and *escargots*, begin around \$6. It's open until 11:30 pm except Sunday. Twenty reservations.

A Continental restaurant with a New Orleans flavor, the *Rue Royale* (FE 3-8880), 2913 M St NW, offers a seven-course dinner for \$4.95 with service to midnight but closed on Sunday. Twenty reservations.

Seventeen Eighty Nine (965-1789), 1226 36th St NW, is uniquely designed and appointed



to serve Georgetown University and its community. Entrees begin at \$3.50 and are served until 10 pm through Saturday. The rathskeller for the young at heart is open seven days a week. Forty reservations.

Although slightly more than walking distance, the following two restaurants are distinctly part of Georgetown and have offered reservations for the gala evening.

Emphasizing French atmosphere and appealing decor, *Tino's Continentale* (NO 7-1000), 1721 Wisconsin Ave NW, has dinners from \$3.50 up seven days a week until midnight. Fifty to 75 reservations.

Tom Ross' Charcoal Hearth (FE 8-8070), 2001 Wisconsin Ave NW, welcomes you in true American tradition to its "open hearth," where steaks and chops range from \$2.95 to \$5. Dinner is served until 10:30 pm except Sunday. Twenty reservations.

Although not holding reservations for the host chapter evening, four other restaurants in the area—two in Georgetown and two others farther out on Wisconsin Avenue are worthy of mention.

If you are looking for a small, quiet place with good food and service, you might consider *Gigi's* (FE 3-9786), 3027 M St NW. The owner and his wife serve outstanding Hungarian dishes daily until midnight, with à la carte dinners from \$2.25.

Chez Odette (FE 3-9490), 3063 M St NW, features family-style French cooking. It's open until 10:30 pm except Sunday when it closes at 5 pm.

An award-winner for its robust

German food such as sauerbraten and schnitzels, *Old Europe* (FE 3-7600), 2434 Wisconsin Ave NW, has entertainment nightly and a rathskeller to boot. Complete dinners start at \$2.50 until 10 pm.

Moon Palace (EM 2-6645), 3308 Wisconsin Ave NW, is one of the city's better Chinese restaurants frequented by a discriminating clientele. Starting from \$1.85, dinners are served until 11:45 pm every day.

SUPPER CLUBS AND AFTER HOURS

While a number of the restaurants already listed fall into this category as well, the grouping here consists of places which have something special to offer in terms of listening and dancing, relaxing over a drink or eating at a late hour.

Anna Maria's (667-1444), 1737 Connecticut Ave NW, serves Italian cuisine until 4 am seven days a week in a softly lit, tastefully decorated boîte. Entrees start from about \$2; music until 3 am.

The honor of opening Washington's first sidewalk cafe belongs to *Bassin's* (NA 8-1441), at the corner of Pennsylvania Ave and 14th St NW, where it's great sport to watch the downtown shoppers and tourists over a cup of coffee or a beer, including Sunday. Several different rooms offer dancing, entertainment and supper, with entrees from \$2.



The *Bayou* (FE 3-2897), 3135 K St NW, has a late-late show, featuring Dixieland jazz musicians and the city's most talented ecdysiasts. Complete dinners begin at \$3.25 in this Georgetown establishment under the freeway. There's a \$1 admission, \$3 minimum; dark on Sunday.

The new and not too fancy *Blues Alley* (337-4141), at the rear of 1073 Wisconsin Ave NW, is an up-and-coming spot in the area. It engages good instrumental groups and serves a complete dinner—chicken

maringo, for example—for \$3.25. Closed on Sunday. Cover: \$1, \$1.50 weekends.

Britts (333-6023), 1211 Wisconsin Ave NW, is a cafeteria in a class all by itself, closing at 8 pm and reopening for the night owls at midnight. But it's dark after hours on Saturday. You can get ham and eggs and a cup of coffee for around 80 cents.

One of the favorite after-five gathering places is *Conrad's* (638-6050), 1737 DeSales St NW, across from the Mayflower Hotel. Music gets under way in the cozy and very dark cellar at 5:30 pm; later there's dancing on both floors. The upstairs dining room serves prime ribs à la carte for \$3.25. Closed on Sunday.

For the proverbial convention-goer in search of a hamburger and coffee at the most peculiar hour, there's always the *Little Taverns*, all about town around the clock.



The *Rob Roy Lounge* (296-7750), 17th St and Rhode Island Ave NW, in the Holiday Inn, is another popular after-five spot near downtown. You can sink into comfortable chairs around low cocktail tables or rest your elbows on the big bar. There's dancing nightly—5:30 pm on Thursday.

Offering a Bahamian atmosphere with two bands, dancing and a wide choice of entrees starting at \$2.95, the *Junkanoo* (462-5111), 1629 Connecticut Ave NW, stays open until 2 am except Sunday. Entrees start at \$2.95. If you're not having dinner, the cover charge is 50 cents on weekdays, \$1 on Friday and Saturday.

Luigi's (FE 8-1474), 1132 19th St NW, is a good place to get pizza—\$3.60 for a foursome—until 1:45 am and on Sundays from 2 to 12 pm, provided you don't mind mixing with the college crowd.

Atop the L'Espionage Restaurant in Georgetown is *Kenny and Nancy's Attic* (333-1130), 2900 M St NW, an intimate spot for dancing and an occasional low-key performer. The Underground Room also has music nightly except Sunday. A la carte dinners begin at \$3.50.

Nino's (FE 7-9680), 1204 20th St NW, may be the smallest of the Italian restaurants, but it serves good food and wines until 4 am. Spaghetti and meat balls are yours for \$1.25. Closed on Sunday.

Port Said (DI 7-9890), 1418 I St NW, is noted for its belly dancers who undulate to Turkish, Arabic and Greek music until 1:30 am. Besides, a long list of exotic coffees and Middle Eastern cuisine is offered, with entrees beginning at \$3.75. For \$1.25 you get inside the door. Dark on Sunday.

Earning a reputation for consistently good entertainment and equally good acoustics, the *Shadows* (337-3714), 3125 M St NW, has a plush but tasteful decor. A la carte dinners start at \$3.15. Closed on Sunday, this Georgetown spot

has a \$2.50 cover during the week, \$3 on Friday and Saturday.

The *Showboat* (AD 4-4555), 2477 18th St NW, is the home of guitarist Charlie Byrd, who should be back in town this month. The lounge is dark on Sunday, but the restaurant serves seven days a week, with entrees beginning at \$1.65.

If you'd like to hear some aspiring opera singers, Georgetown's *Tivoli* (FE 7-6685), 1225 Wisconsin Ave NW, is open nightly, including Sunday. A house specialty is Tivoletti, combining ground beef, veal, noodles and tomato sauce and served for \$2.95 until 11:30 p.m. There's a \$2 minimum.

The *Twenty-Twenty* (232-2020), 2020 Florida Ave NW, newest of all the listings on these pages and just a stone's throw from the Wash-



ington Hilton, has an intimate lower-level bar and an equally intimate upstairs dining room where service continues until 1 am. It's a friendly place, with owner Beach Johnson leading the trio and wife Rudi doubling as hostess. Dinner entrees range from \$3.50 up. Closed on Sunday.

Random Tips for Roamers and Browsers

For out-of-towners who like to strike it out on their own, the following should at least be a start

DIRECTIONS AND SUCH

- The best guide is a good street map of Washington published by the AAA, for example, since the typical tourist version is too restricted in scope.
- Streets basically form a grid with numbered streets running north-south and with named streets, in alphabetical order, running east-west. Avenues are radial and may go in any direction.
- The city is divided into four quadrants: NW, NE, SW and SE. Be sure you note which quadrant you are headed for before starting out.
- Regarding Georgetown, the most popular roaming spot by far, walk north to south and you will always be headed comfortably downhill; and a suggestion for the ladies—wear low-heeled shoes as many sidewalks are brick or cobblestone.
- Taxicabs, which can be hailed just about anywhere in the District without waiting (except in inclement weather or during the rush-hour peak), use the zone-fare rate, but this does not apply over the state lines into Maryland and Virginia. The fare from the Sheraton-Park to the White House is (two zones) 90 cents for one, \$2.40 for four.

FURNITURE AND FURNISHINGS

- Artist's Mart (FE 3-5336), 1361 Wisconsin Ave NW—contemporary painting, sculpture, graphics

- Craft House (234-4945)—1669 Wisconsin Ave NW—jury-selected handcrafts in all media, particularly pottery.
- Herman Miller (296-6052), 1730 M St NW—excellent contemporary furniture.
- Knoll Associates, Inc (FE 8-4377), 1640 Wisconsin Ave NW—the finest contemporary design.
- Scan Furniture (234-4134), 2024 T St NW—Scandinavian imports.
- Ursell's (FE 8-9200), 3243 Q St NW—contemporary furnishings and artifacts; with emphasis on Scandinavian.



ART GALLERIES (Commercial)

- Franz Bader, Inc (337-5440), 2124 Pennsylvania Ave NW—fine contemporary showings with excellent bookshop adjacent.
- Jefferson Place Gallery (483-3121), 2144 P St NW—consistently high quality of work, all contemporary.
- Veerhoff Galleries (DU 7-2322), 1512 Connecticut Ave NW—graphics as well as paintings, traditional and contemporary.

- (Public, or private open to public)
- Corcoran Gallery of Art (ME 8-3211), 17th St and New York Ave NW—American art.
- Dumbarton Oaks (232-3101), 1703 32nd St NW—fascinating collection of Byzantine, early Christian and pre-Columbian works of art set amid magnificent gardens.
- Freer Gallery of Art (628-1810), 12th St and Jefferson Drive SW—superb collection of Oriental art; largest single collection of Whistler's work.
- National Gallery of Art (RE 7-4215), Constitution Ave at Sixth St NW—excellent and panoramic view of our artistic past, sumptuously housed.
- Phillips Collection (DU 7-2151)—1612 21st St NW—modern art and its sources, a very fine private collection.
- Washington Gallery of Modern Art (667-5221), 1503 21st St NW—the city's newest.

MUSEUMS

- Folger Shakespeare Library (LI 6-4800), 201 E Capitol St SE—full-scale model of Globe Theater; interesting collection of Shakespearean memorabilia.
- Islamic Center (DE 2-3451), 2551 Massachusetts Ave NW—not basically a museum, including a library and displays in addition to the mosque.
- National Geographic Society (296-7500), 17th and M Sts NW—interesting displays in one of Washington's contemporary buildings.
- National Historical Wax Museum

Cont'd on p 163

Back at the Hotel: Previewing the Products

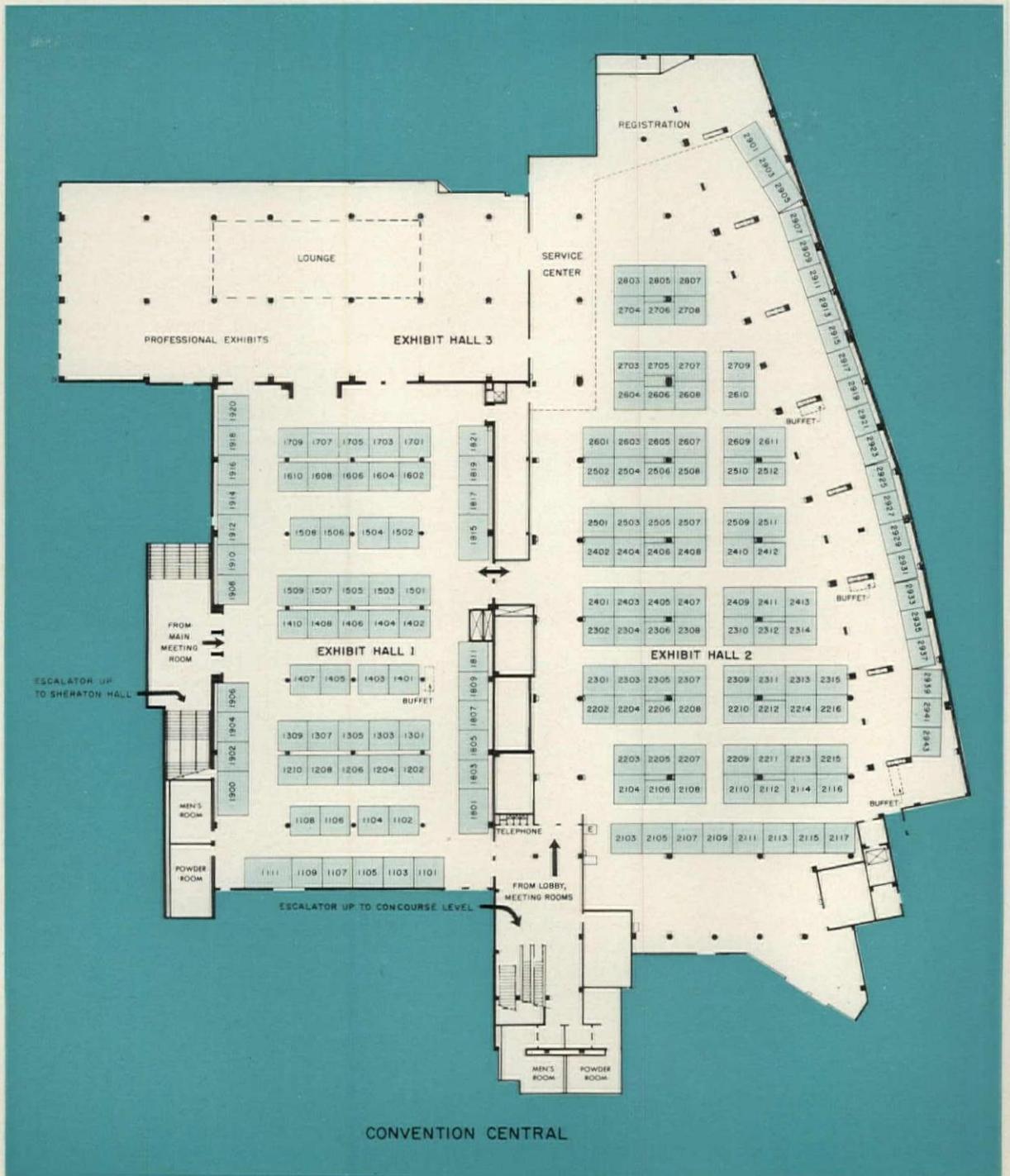


EXHIBIT HOURS

Sunday, June 13: 11 am-5 pm (followed by a happy hour until 7 pm); Monday, June 14: 8:30 am-4 pm; Tuesday through Friday, June 15-18: 8:30 am-2 pm (with a showing on Wednesday June 16, for government architectural and construction industry personnel)

Keeping in step with the record-breaking Congress-Convention, the 1965 AIA Building Products Exhibit will be the largest ever: 139 exhibitors and 181 booths. The sandwich buffet, free to all registrants, will be served in the exhibit area on Tuesday, Wednesday and Thursday noon

AIRFLOOR COMPANY OF CALIFORNIA, INC
Booths: 2931 & 2933

Transparent facsimile of hollow floor distribution system for combination of panel and air cooling and heating. John C. Leemhuis Jr, Richard O. Pallin, Charles S. Myers, W. W. Malloy

AIROTEC, INC
Booth: 2106

Solar control devices, refacing systems, decorative grilles, custom architectural aluminum products. Doug Biron, John Scott III, Dick Schoenfelder, Jim Green, Mike Elkins, Jack Ball, Tom Hinckley

ALCAN ALUMINUM CORPORATION
Booth: 1504

Flexalum aluminum building panel, marquee systems and method of sun control. Edward Parker, John Casey, Alex Piaseky

ALUMINUM COMPANY OF AMERICA
Booth: 1210

Store front section with Duranodic 300 finish, new stadium seat, finishes, industrial building products. R. M. Sherwood, H. Wm. Gordon Jr

AMERICAN GAS ASSOCIATION, INC
Booths: 2907 & 2909

Outdoor uses of gas. R. H. Combs, J. J. Kennedy, Joseph Betz, Mrs Delores Harrington, J. K. Hughitt

AMERICAN HATCH CORPORATION
Booth: 2113

Roof and floor access doors. Mark E. Jones, R. J. Snyder, Jerry Etelson

AMERICAN OLEAN TILE COMPANY
Booth: 2402

Master-set mounted tile and crystalline colors. Richard Cota, Thomas Greene, Harry Iversen, George Thorp

AMERICAN PLYWOOD ASSOCIATION
Booth: 2925

Samples of complete sidings family, information on all aspects of plywood usage. Roger Erickson, Bob Winters, Paul Nystrom, Dean Matthews

AMERICAN SAINT GOBAIN CORPORATION
Booths: 2703 & 2604

The company's full line of flat glass including several new products, samples and photos of plants and operations, and a map showing ASG distributors in the US. T. P. Kruper, J. J. Pembroke, C. E. Thornton, C. E. Hall

ANDERSEN CORPORATION
Booths: 1506 & 1508

Low-maintenance windows and 12' wood gliding door. Clare Stout, Gerald Ludicke, Lloyd Davis, Richard Stevens

ADM (ARCHER DANIELS MIDLAND CO)
Booth: 1920

Aroflint 505—tile-like coating for interior and exterior applications on wood, masonry and metal. W. C. Mueller, James Stanton, Allen Volkenant, Walter Wallman

ARCHITECTURAL MANUFACTURING COMPANY OF AMERICA

Booth: 2306

Solar screens, refacing systems, decorative grilles and railing systems. Bob Robbins, Howard Hunnicut, Duggan Hooks

ARKETEX CERAMIC CORPORATION
Booth: 2405

Ceramic glazed structural tile. James L. Wiley, Ronald L. Bledsoe

ARMSTRONG CORK COMPANY
Booths: 1701 & 1703

Resilient flooring materials. R. C. Stabern, C. V. Arnold, K. J. Washburn

ART METAL, INC
Booths: 2903 & 2905

Contemporary office furniture and filing equipment. C. F. Henderson, J. L. Clarke, C. M. Bachrach, J. H. Hoffman

AUTO-PAK COMPANY
Booth: 2939

Stationary trash compaction unit for high-rise buildings to automatically handle chute-fed refuse. Albert Shayne, Milton Clar, Arnold Vogel, Edmond Joran

AZROCK FLOOR PRODUCTS
Booth: 2601

Patterns and stylings in vinyl asbestos tile. Trevor Michielson, Dave Morrison

BARRETT DIVISION

ALLIED CHEMICAL CORPORATION
Booth: 1815

Bond Ply roofing material, plastic pipe and conduit, Urethane insulation. Erskin Franklin, Tom Christy

E. T. BARWICK MILLS
Booth: 2929

Veltron and Colorset carpets. Al DiFiore

BEHLEN MANUFACTURING COMPANY
Booth: 1606

Steel structural systems, Dupl-Panl roof-wall systems, load-bearing curtain walls. Don Southern, Mason Scheetz

BELL SYSTEM
Booths: 2203 & 2205

Coin telephone equipment and pre-wiring concepts. Charles Lewis, Dave Russell

BETHLEHEM STEEL CORPORATION
Booths: 2312 & 2314

Blending traditional building materials with Mayari R grade weathering steel. J. T. Gearhart, J. C. Pope, R. J. Biggs, J. D. Porter, R. E. Simpson, L. L. Feilder, E. J. Stuber, G. B. Douglas, W. J. Toner, A. C. Speer

THE BILCO COMPANY
Booths: 1301 & 1303

Integral heat and smoke venting hatch, floor access door to receive composition flooring over leaf frame and basement door. B. E. Farrell Jr, John M. Lyons

BRADLEY WASHFOUNTAIN COMPANY
Booth: 1803

Washfountains and group showers. Thomas Brown

BUCKINGHAM-VIRGINIA SLATE CORPORATION
Booth: 1918

Exterior facing panels, interior wall panels, flooring, paving and roofing. Beverley R. Tucker Jr, W. Norman Hall, Charles A. Saunders Jr, James O. Eldridge

BUILDING STONE INSTITUTE
Booth: 1900

All types of natural quarried stone for exterior and interior use. Frank P. Tufaro, Beverley R. Tucker, Jr., Glen Nilsen, Dorothy Kender

CALIFORNIA PRODUCTS CORPORATION
Booth: 2310

Plexipave color systems for tennis court, play area color coating of asphalt surfaces, Reslite resilient asphalt surfaces for running tracks, playgrounds. R. J. Caldwell, R. L. Quinn, Gilbert Quinn, R. L. Hoover, Richard Colonna

CALORIC CORPORATION
ARCHITECTURAL DIVISION
Booths: 2302 & 2304

Complete line of architectural panels, Seaporlucant and Alliance-

Wall building panels. Jerome R. Salton, Ethan Leonard

THE CAMBRIDGE TILE MANUFACTURING COMPANY
Booth: 2103

Spivak Ceratite, Etruscan tile, Sun Spray for walls and floors and others. Charles H. Burchanel Jr, Sam Rhodes

THE PHILIP CAREY MANUFACTURING COMPANY
Booths: 1608 & 1610

Miami-Carey bathroom cabinets, mirrors and heavy duty grab bars, range hoods, fans and home intercom systems. Philip Carey roofing products. Paul Japp, John Thomas, Joe Sullivan, Herb Johnson, Dick Kirchner, Walter Johnson

THE CECO CORPORATION
Booths: 1202 & 1204

New finishes and combinations on metal windows and mullions, polyvinyl chloride cladding on steel and doors of embossed and smooth steel finished with bake-on epoxy-base colors. H. J. Richter, D. R. Poor, H. A. Levitt, D. J. Conway, J. H. Kay, D. W. Ochiltree, R. E. Bangham, G. A. Davis

CHEMSTRAND COMPANY
Booth: 1801

Acrilan acrylic and Cumulofyt nylon carpet fibers. Daniel Kressler, Frank Loughran

CONNOR LUMBER AND LAND COMPANY
Booth: 1109

Various systems of maple and parquet-type block flooring. L. C. Britten, Rudy Zielke

CRANE COMPANY
Booths: 1408 & 1410

Plumbing, heating and air conditioning products. R. F. Caldron, T. E. J. Sawyer, J. A. Rishel Jr, R. A. Pape, D. F. Sembach, R. Wilcoxen

CURTIS-ELECTRO LIGHTING, INC
Booth: 2206

Commercial and industrial fluorescent lighting fixtures. Earl Dinsmore, Verry Litner

DAY-BRITE LIGHTING DIVISION OF EMERSON ELECTRIC
Booth: 1906

Low brightness enclosures and lenses, other recessed fixtures, commercial incandescents with decorator motif. George Kennedy, W. Rex Becker, George Maloomian, Sam Charlesworth, Earl Dagenhardt, Mitchell Davis, Jack Hamilton, Frank Gilbert

DE BOURGH MANUFACTURING CO
Booth: 1509

All American fully ventilated athletic lockers. Robert D. W. Berg, Donald D. Dickey

DESCO INTERNATIONAL ASSOCIATION
Booths: 1910 & 1912

Special coatings for floors, walls, ceilings, roof and exterior surfaces, exposed aggregate products, exterior-interior waterproof seamless walking deck. Ralph Asplin, Gene Bazzell, Joe Bazzell, Scott Holman, Carl Schwarzer

DEVOE & RAYNOLDS COMPANY, INC
Booths: 2410 & 2509

Custom-mixed color system, vitreous interior wall coating system, various maintenance paints and coating. M. D. McGowan, W. A. Calderwood, Eric H. Grant

DOVER CORPORATION
ELEVATOR DIVISION
Booth: 2308

Oilhydraulic and traction, freight and passenger elevators, stage lifts, residence elevators. J. T. Edwards, H. J. Burlington, Leo J. Flynn, G. E. Hoban, C. M. Horner

THE DOW CHEMICAL COMPANY
Booths: 1405 & 1407

Styrofoam extruded, expanded polystyrene insulation for roof, wall and perimeter applications. C. A. Infante, Jim Waters, E. A. Grenkoski, C. L. Norris, R. E. Polson, John Spidel, H. B. Weisl

DUR-O-WAL
Booth: 2212

Truss design masonry wall reinforcement, rapid control joint, rectangular and adjustable wall ties. Bob Yenny, John Ianuzzi, Bill Fagan, Harry Pierce, Ford Blackburn, Jim Taylor, Bill Bartlett

DWYER PRODUCTS CORPORATION
Booths: 2303 & 2305

Compact kitchen equipment for apartments, senior citizens' homes, student housing, offices, schools, churches and hospitals. R. L. Van Vlack, W. K. Murphy, Paul Vaughn, Shober Sapp

EBCO MANUFACTURING COMPANY
Booth: 2919

Oasis electric water coolers. A. J. Lopez

EDISON ELECTRIC INSTITUTE
Booth: 2508

Examples of all-electric concept in apartments, churches, hospitals, motels, offices, public buildings, restaurants, schools and stores. J. Dudley Waldner, Robert B. Morgan

EDISON PARKING CORPORATION
Booth: 1307

Parking design consultation service.

ELECTRIC HEATING ASSOCIATION
Booth: 2927

Electric heating by the heat-light recovery system demonstrated and described with pictures, scale model and booklets. W. G. McGarry, W. F. Boyle

ELKAY MANUFACTURING COMPANY
Booth: 2505

Stainless steel residential kitchens, heavy-duty stainless steel products for schools, hospitals and public buildings, etc. Earl J. Collins, Richard W. Swain, Robert M. Burns

FENESTRA INCORPORATED
Booths: 1105 & 1107

Flush doors, Factory Mutual Approved door, frames, composite floor systems, wall panels, finishes, grid and wall systems. John McKechnie, Frank Ingraham, V. J. Graziano, Gary L. Colburn, Mark Dobbins, John Whitley

FLEXICORE MANUFACTURERS ASSOCIATION
Booth: 1902

High prestressed flat slabs, showing finished ceiling and floor. Charles L. Pettibone, Wayne C. Hart, William Roemer, Dan Whipple, Charles Downey, Joseph Conrath

FLOATING FLOORS, INC
Booths: 2109 & 2111

Aluminum and steel floating floors, site environmental unit, Redi-Way system. Robert C. Pulis, Richard J. Isolini, Lee Pruitt, Lee M. Kennedy

FOLLANSBEE STEEL CORPORATION
Booth: 1309

Applications of Terne roofing in all segments of building construction. T. J. Boyd, F. C. Laubenheimer, Owen Young Kinnard, S. S. Epstein

FORMICA CORPORATION
Booth: 2606
Laminated plastic for wall paneling, toilet compartments, doors, connector covers, etc. J. Allen Monteil
H. B. FULLER COMPANY
Booth: 1819

Epoxy matrix for exposed aggregate walls. Keith Converse, Wm. Tilden, Vic Lyons

GAMCO, INC
Booth: 2911

Chalkboards, bulletin boards, accessories. George McAlister, Harold Davis, J. C. Claerhout, Roy Smith
GATES ENGINEERING DIVISION OF THE GLIDDEN COMPANY
Booth: 2603

Neoprene-Hypalon roofing in liquid and sheet, flexible troweled surface for walk decks, flashing and waterproofing membrane. R. C. Disney, Merritt Wolfe, R. Markloff, Neil F. Thomas, C. R. McAteer

GENERAL ELECTRIC COMPANY
SILICONE PRODUCTS DEPARTMENT
Booth: 2112

Silicone construction sealants. F. Tylanda, R. Bechtel, J. O. Wilbraham, S. Thompson

GEORGIA-PACIFIC CORPORATION
Booth: 2901

Innovations in paneling including Style IV walnut, Gold Crest, inlaid and Chateau lines. Edward L. Kimball, Andrew G. Kratina, Earl Brooks

B. F. GOODRICH CO
BUILDING PRODUCTS DEPT
Booth: 2406

One-ply roofing system, elastomeric membrane featuring solvent welded joints, flexible vinyl flashing. William J. Hoote, Kenneth J. Bates, Richard R. Unberhill, Benjamin G. Ammons

GOTHAM EDUCATIONAL EQUIPMENT CO, INC
Booth: 2115

Cork flooring in 16 solid colors, 8 Jasper colors and 8 multicolor. Morris L. Miller, Sally A. Miller, Henry Margulies

W. R. GRACE & COMPANY
DEWEY & ALMY CHEMICAL DIV
Booth: 2610

Caulks and sealants, waterproofings, admixture, adhesive and bonding agents, floor materials, technical coatings. P. Arentson, R. Turner, D. Potter, W. J. Dooley

E. F. HAUSERMAN COMPANY
Booth: 2404

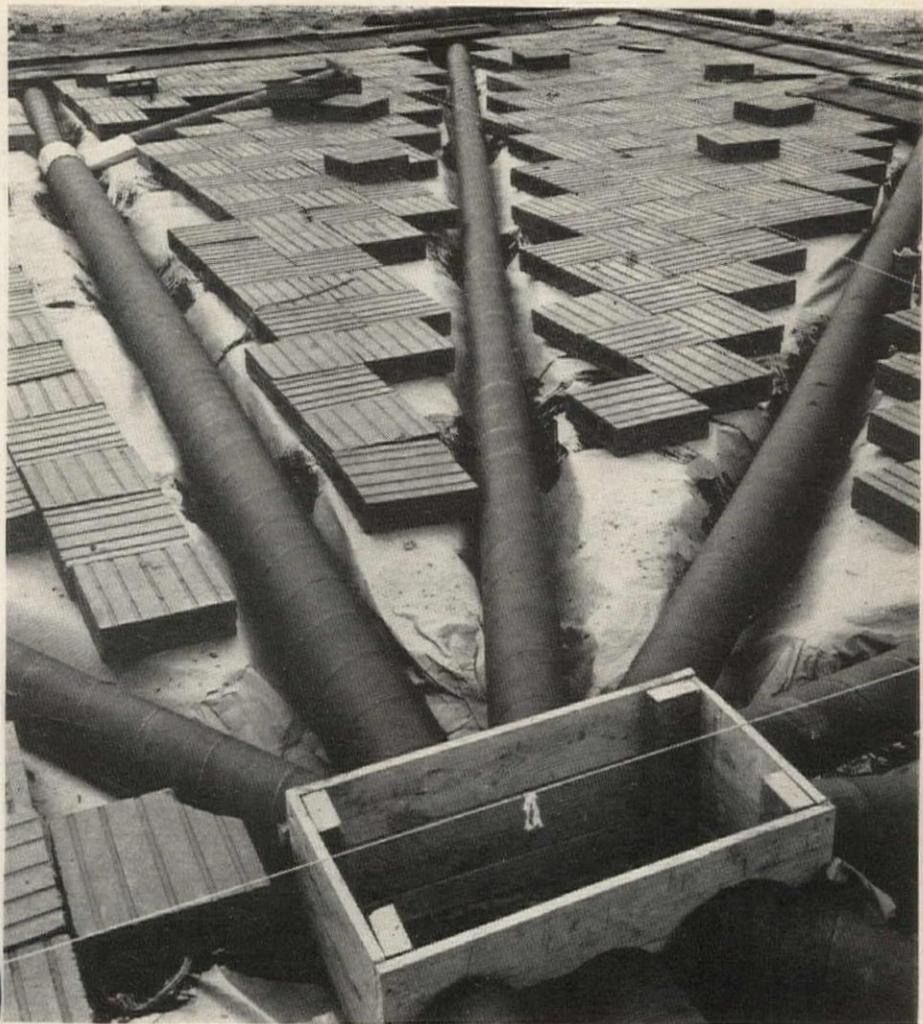
Complete line of movable walls, operable wall and acoustical ceiling systems. E. M. Fuller, T. R. Abel, G. Melberg, L. B. Harrison, P. Delo

HAWS DRINKING FAUCET COMPANY
Booth: 2605

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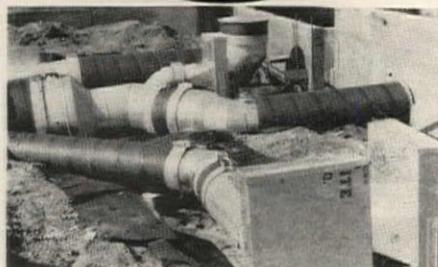
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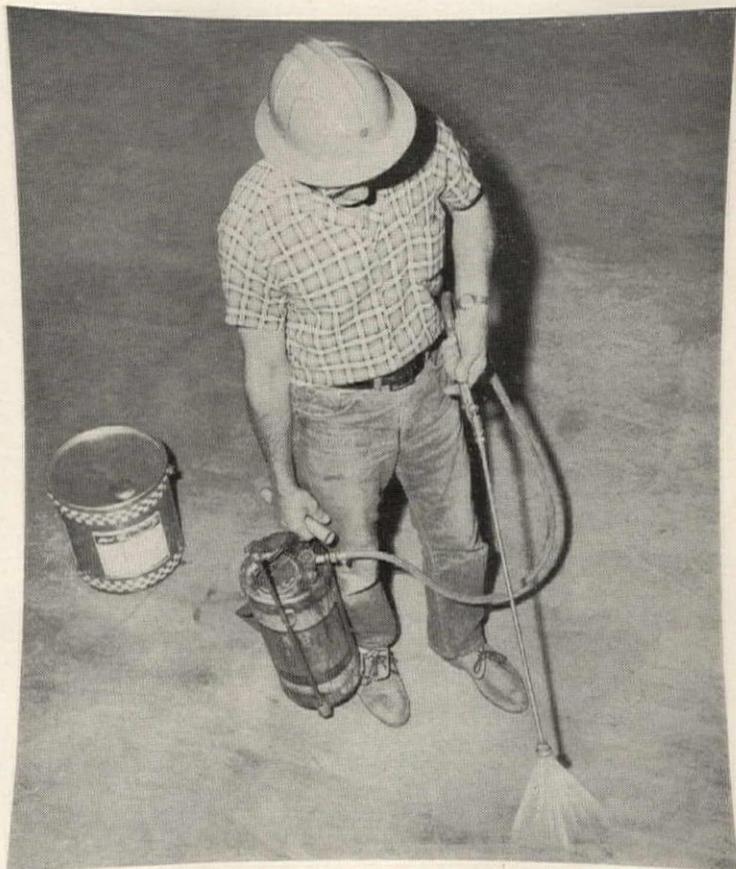
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This is not a wearing surface but will leave concrete smooth and easy to maintain and free from "dusting" and efflorescence.

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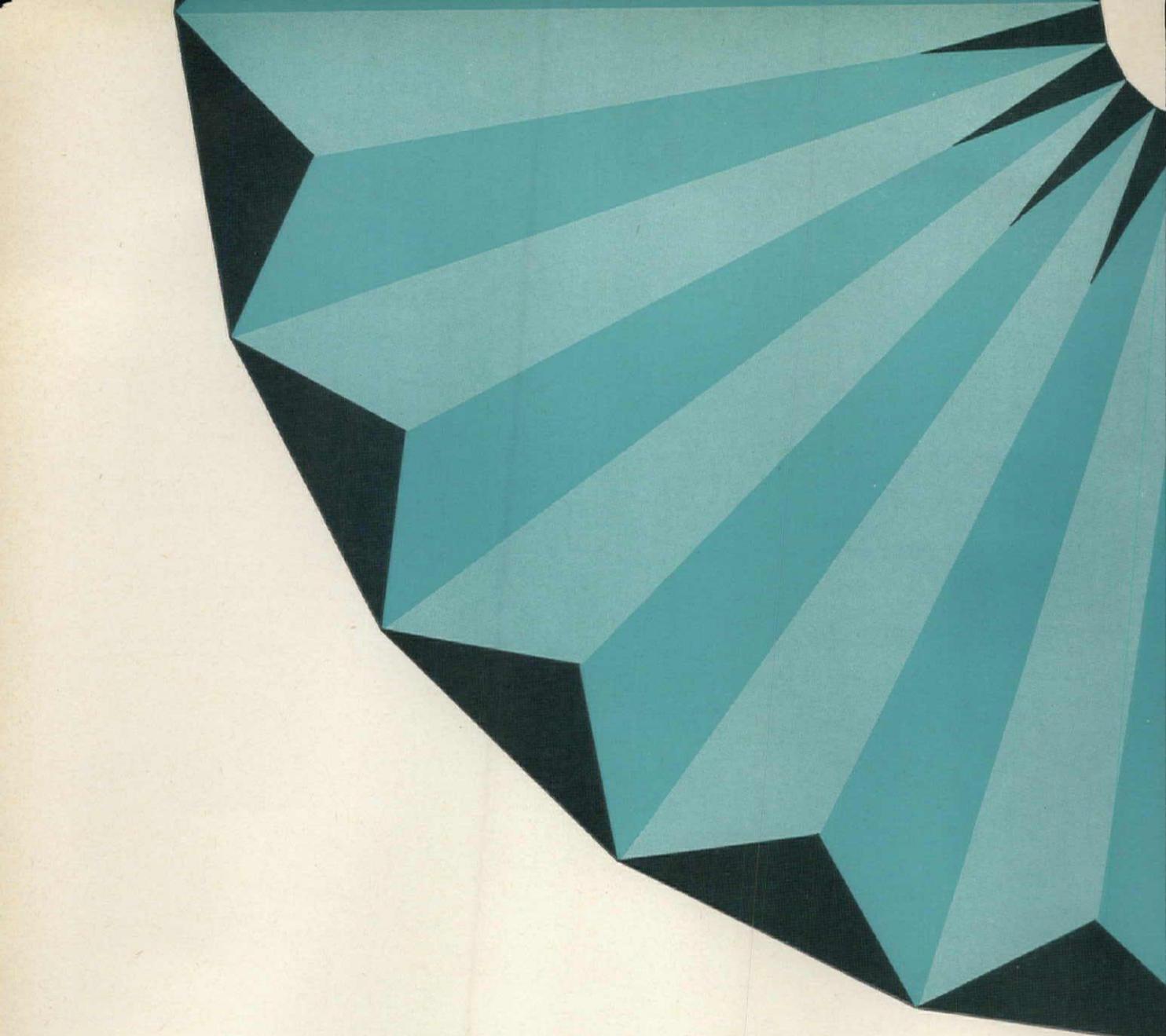
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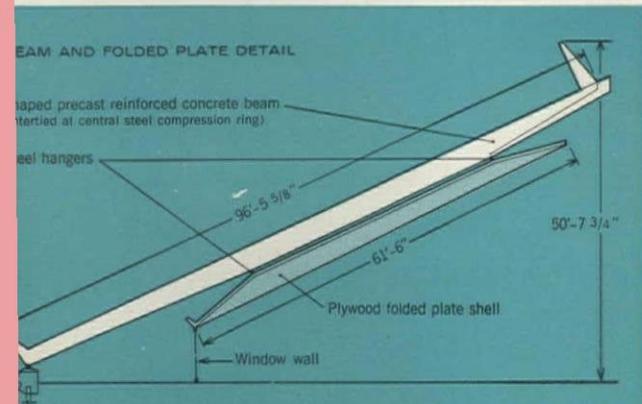
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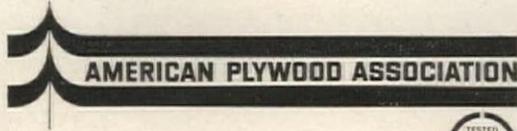
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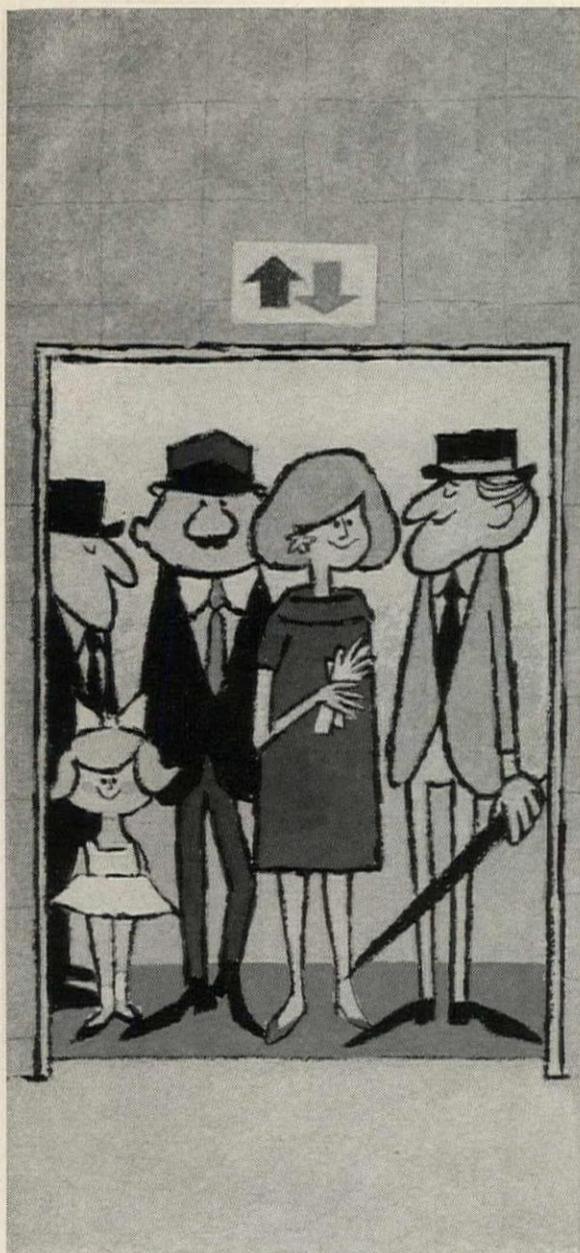
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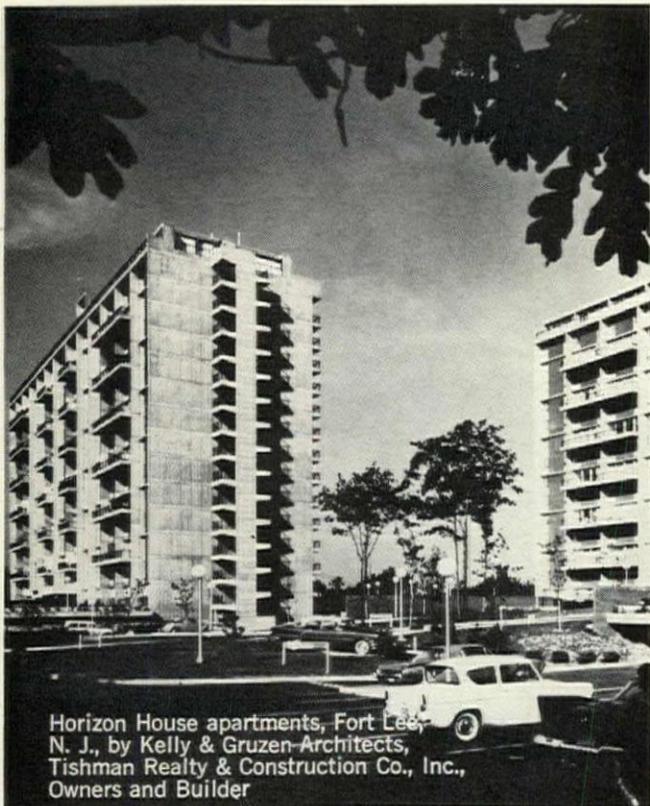
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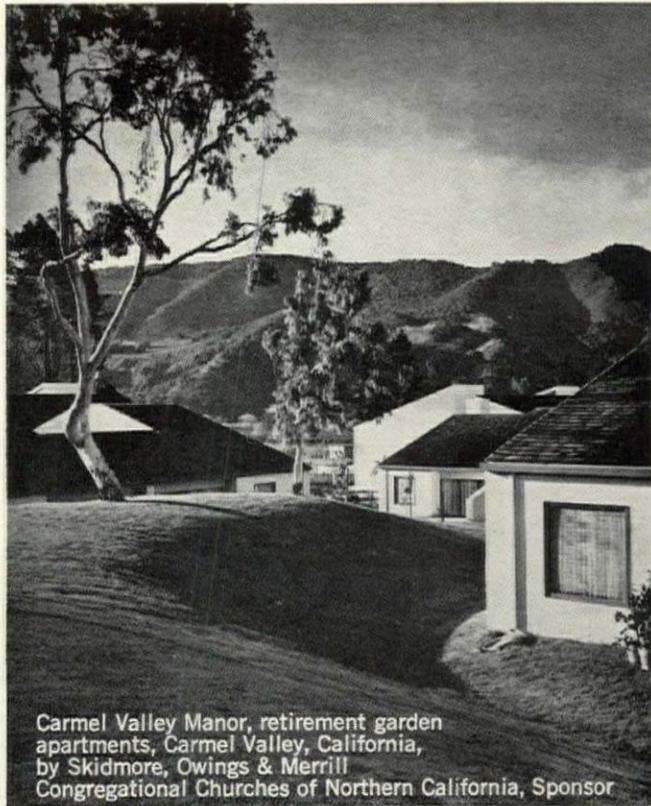
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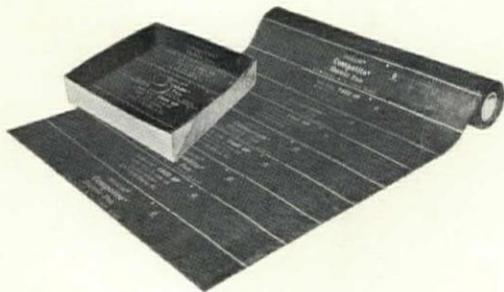
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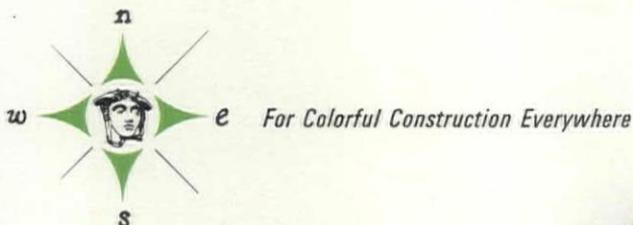
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New World Cities / Two Win Community Citations

Two US cities of vastly different size have qualified for the newest and broadest award of The American Institute of Architects. The City of Detroit and its citizens and the City of Shreveport, La, and its residents have received the AIA's first Citations for Excellence in Community Architecture (see p 103 for details on the selected plans).

The new program, administered on a regional basis, honors literally millions of clients: the taxpayers who support planned projects which "successfully realize the objective of creating vital environments for the core of American cities."



In Detroit: Charles A. Blessing FAIA, director of the Detroit Plan Commission; Mayor Jerome P. Cavanagh; and AIA Director A. N. Langius FAIA examine the community citation.

The first citation was presented at the Michigan regional convention to the City of Detroit and Mayor Jerome P. Cavanagh for "their vision in implementing a comprehensive plan for the central thirty square miles of Detroit which will transform and revitalize this great metropolitan region."

The citation further "commends the skill of the Detroit City Plan Commission and its architects for their creative solution of present problems and their bold anticipation of future needs to reassert and enhance downtown Detroit's historical role as a cultural and commercial center."

Adrian N. Langius FAIA, Director of the AIA Michigan Region, presented the citation to Mayor Cavanagh and a copy to Charles A.

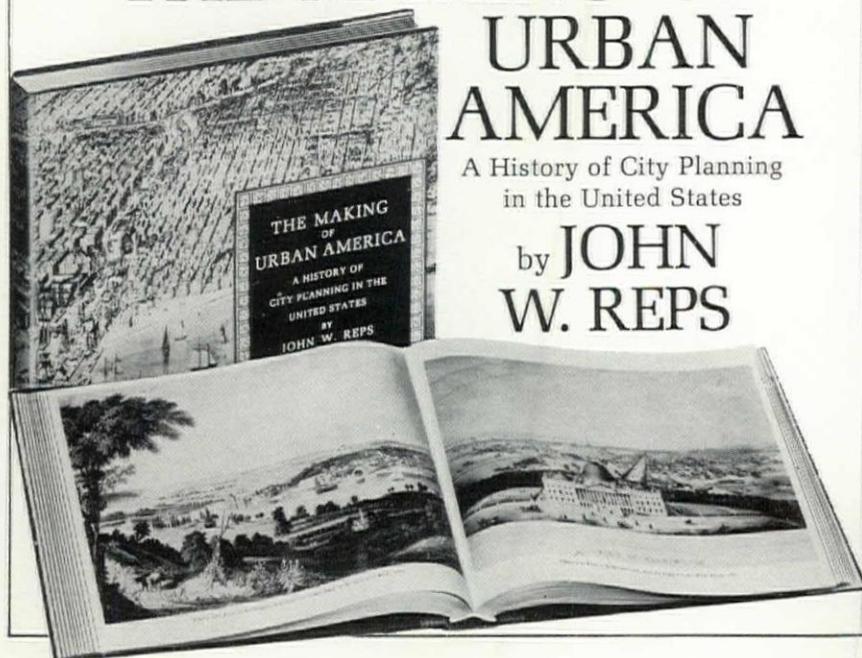
Cont'd on p 130

A landmark book on urban planning

THE MAKING OF URBAN AMERICA

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"It will be treasured, preserved and referred to by all who feel sig-

nificance in history and joy in a beautiful book. Not only is this the first comprehensive work on the subject.... from the beginning of the European settlement to the beginning of urban planning just prior to the first World War—it contains page after page after page of reproductions of historic urban plans."—*ASPO Newsletter*

JOHN W. REPS is Professor of City and Regional Planning, College of Architecture, Cornell University.

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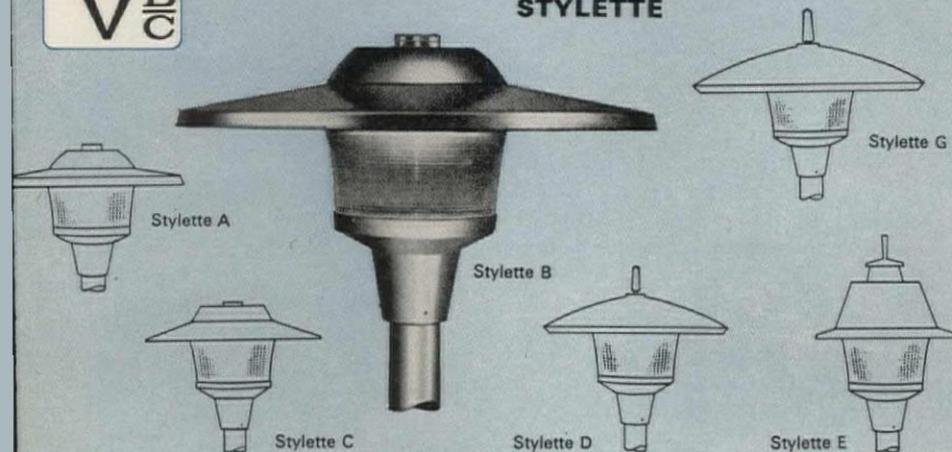


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Octagon Observer Cont'd

Blessing FAIA, director of the Detroit City Plan Commission.

The citation to the City of Shreveport recognizes "an excellent example of the economic, social and esthetic value of an architectural plan encompassing buildings, structures, utilities and their total physical environment."



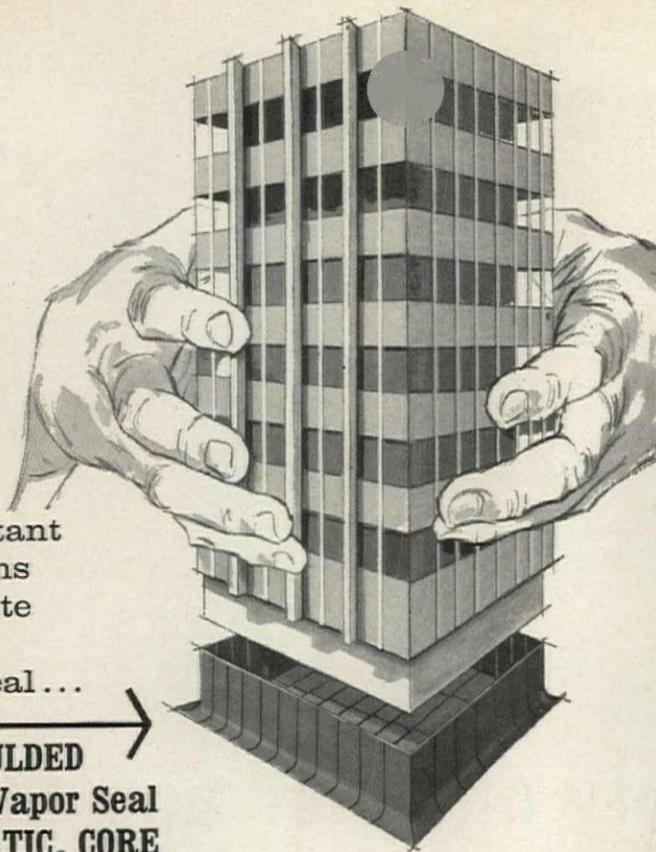
In Shreveport: Mayor Clyde E. Fant, Edward H. Jackson, president of Downtown Shreveport Unlimited at the time the plan was undertaken; and Arch R. Winter AIA, view the model.

G. Scott Smitherman, Director of the Gulf States Region, presented citations to Edward H. Jackson, president of Downtown Shreveport Unlimited when the plan was undertaken, and to Arch R. Winter AIA of Mobile, Ala, consultant for the project, during the regional convention in Biloxi, Miss.

At the same time in Shreveport, Director Smitherman's partner, Dewey A. Somdal FAIA, presented the award to Mayor Clyde E. Fant at the annual banquet of the Louisiana Municipal Association, attended by about 900 officials from throughout the state.

FOUNTAIN FOR PHILADELPHIA: The first prize of \$12,500 in a nationwide competition for the design of a monumental fountain in Philadelphia has gone to Oskar Stonorov, a partner in the local architectural firm of Stonorov & Haws, in collaboration with Jorio Vivarelli of Florence, Italy. The jury, headed by Ieoh Ming Pei FAIA of New York, said the sculpture has "dynamic forms of many variations that would be revealed as one moves around the pool, and it has the qualities of joy and affirmation."

Cont'd on p 136



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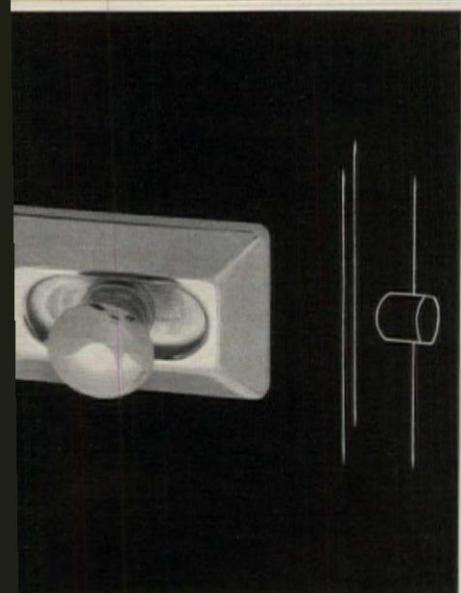
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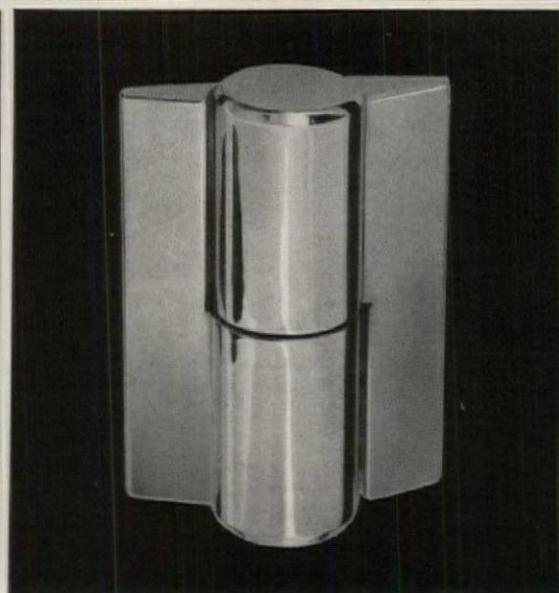
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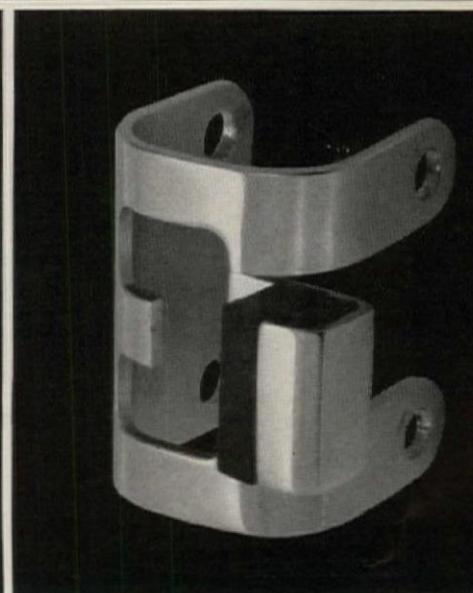
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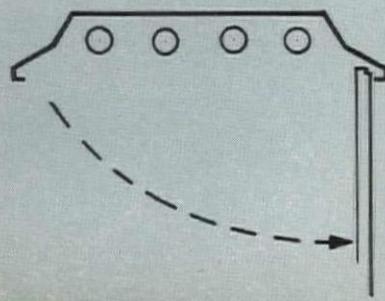
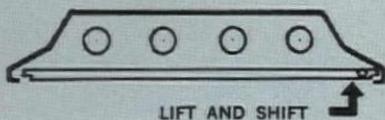
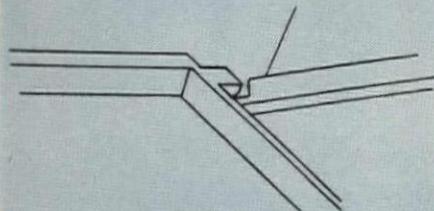
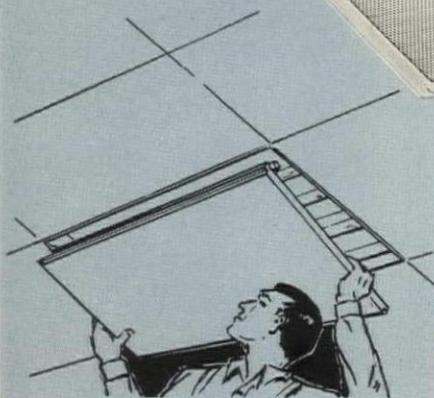
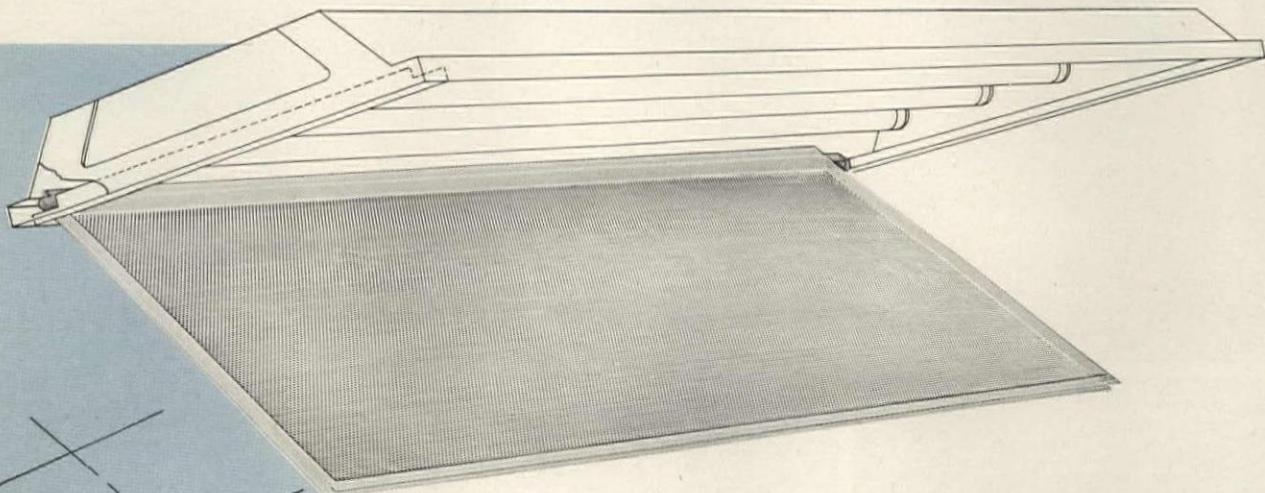
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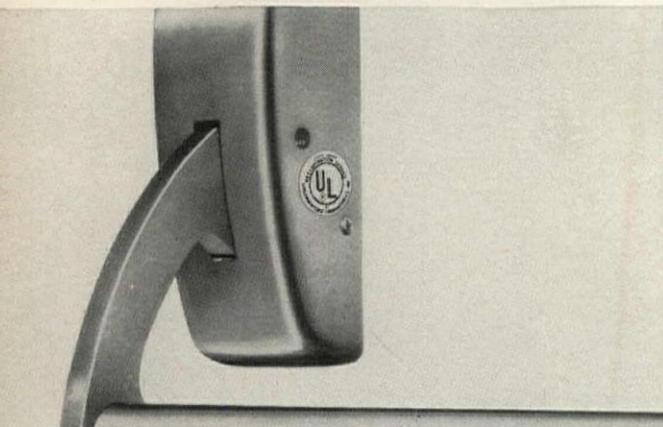
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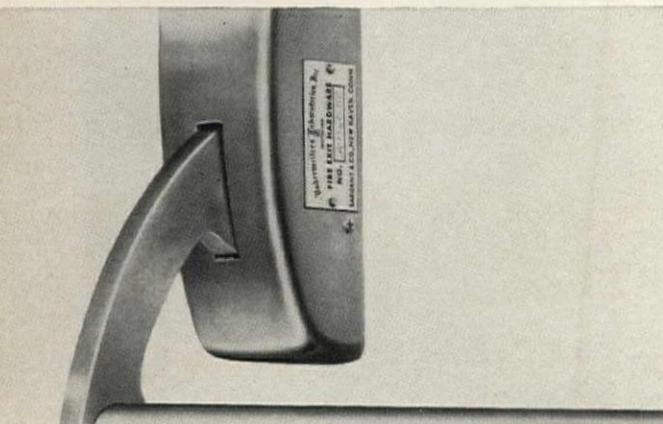
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Octagon Observer Cont'd



Three Levels of Bronze: A model of the "Rites of Spring" is shown in its future setting with Philadelphia's City Hall and Municipal Services Building in the background. When completed, it will be the largest bronze sculpture in the world, 90 feet in diameter with a central geyser rising 60 feet every three minutes.

An estimated \$500,000 will be required to construct the fountain on a new plaza at the end of a broad boulevard, the Benjamin Franklin Parkway, leading into the city center. The site was selected by the competition's sponsor, the Fairmount Park Art Association.

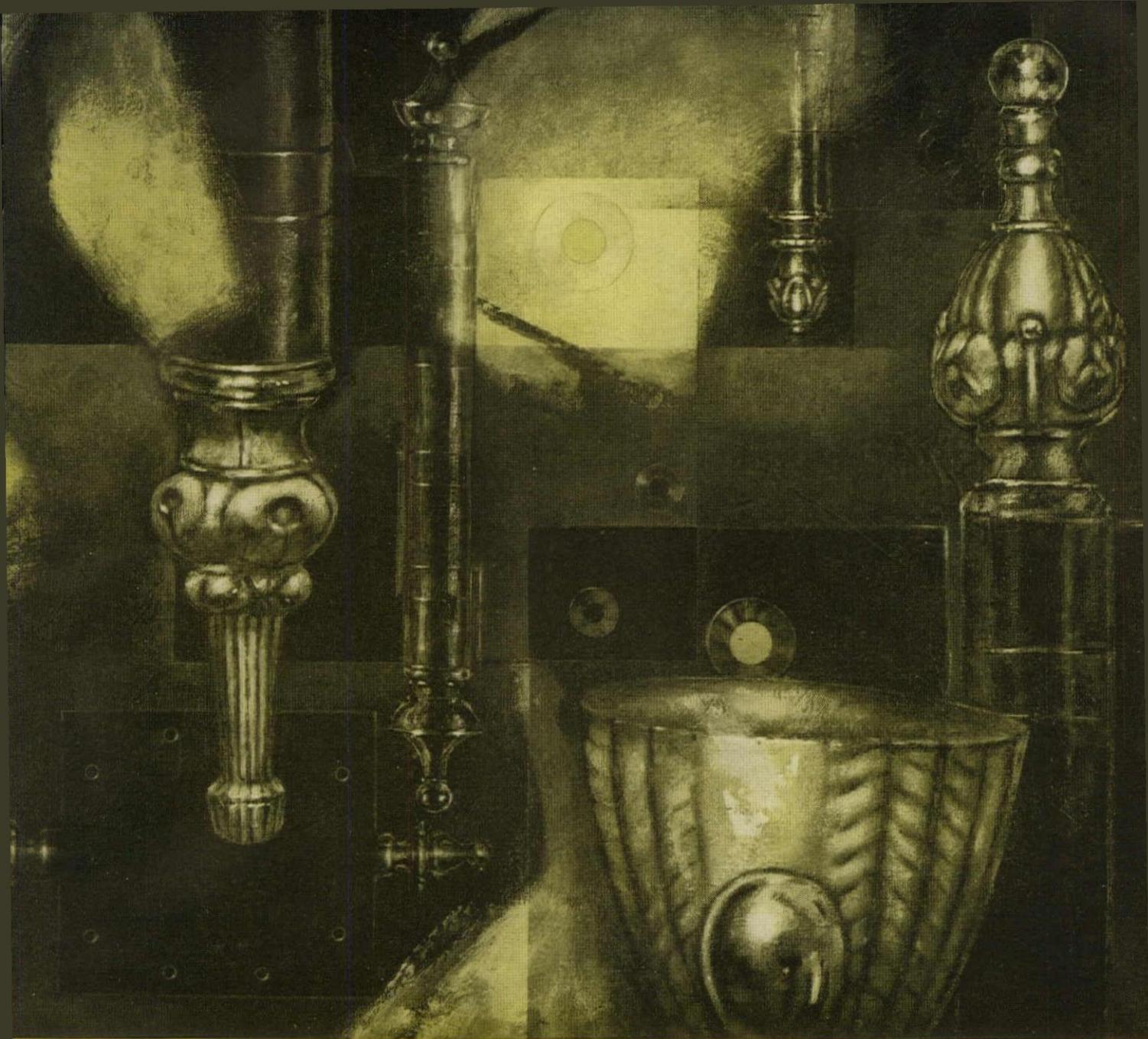
RETURN TO MONUMENT SQUARE: Since 1919 Abe Sherman operated his wooden newsstand in the shadow of the Battle Monument in downtown Baltimore—that is until last year when he got displaced by the city's landscaping plans. The Baltimore Chapter AIA came to his res-



Hexagon on the Square: The rigid steel structure has a matte bronze-tone finish on the roof, adjustable display shelves and wooden storage bins—and even radiant heating for Baltimore's cold months.

cue by sponsoring a design competition to create the plans for a kiosk harmonizing with the environs.

Cont'd on p 142



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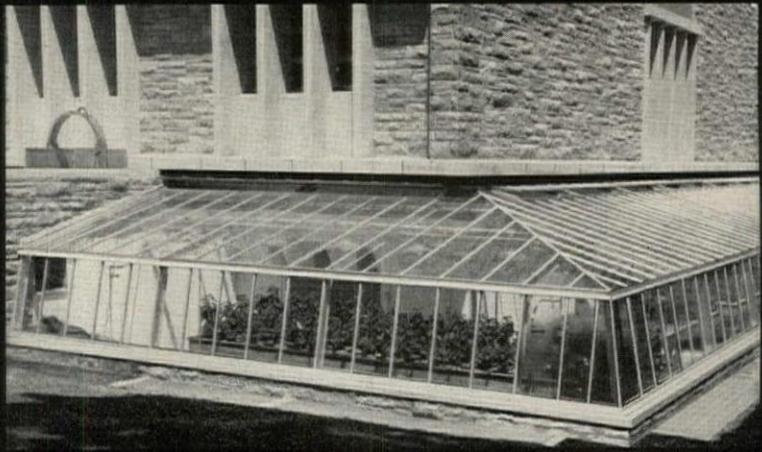


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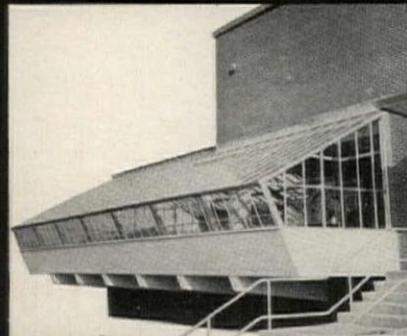
Princeton University's
L&B greenhouse
Architects:
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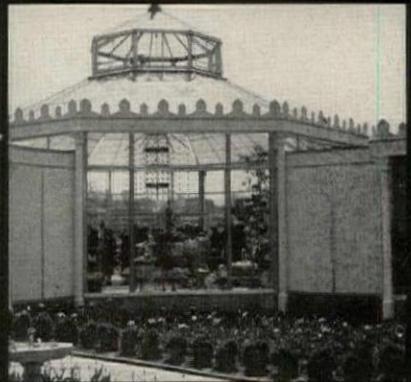


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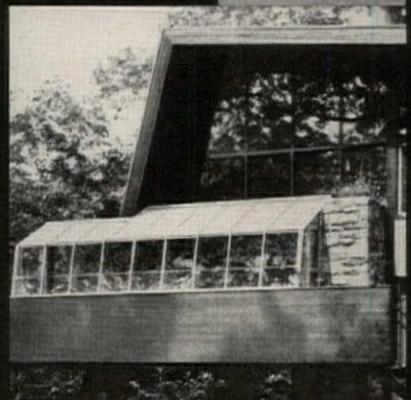
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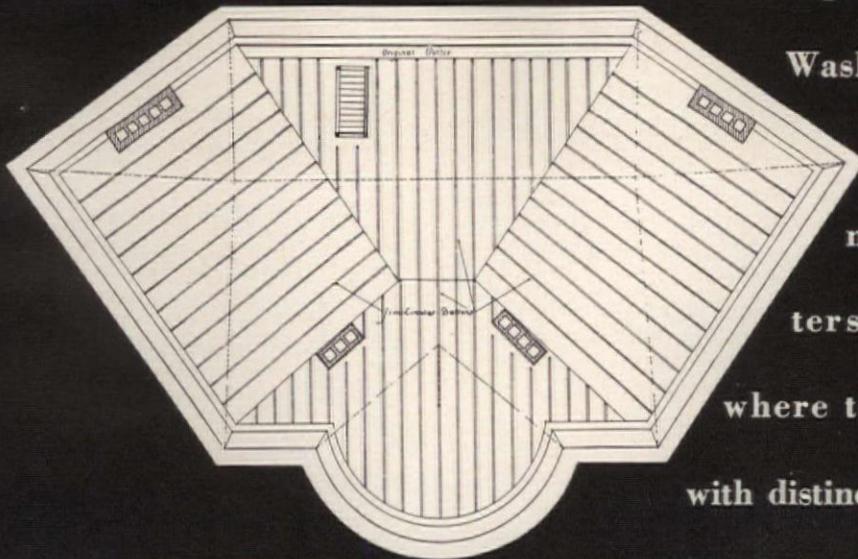
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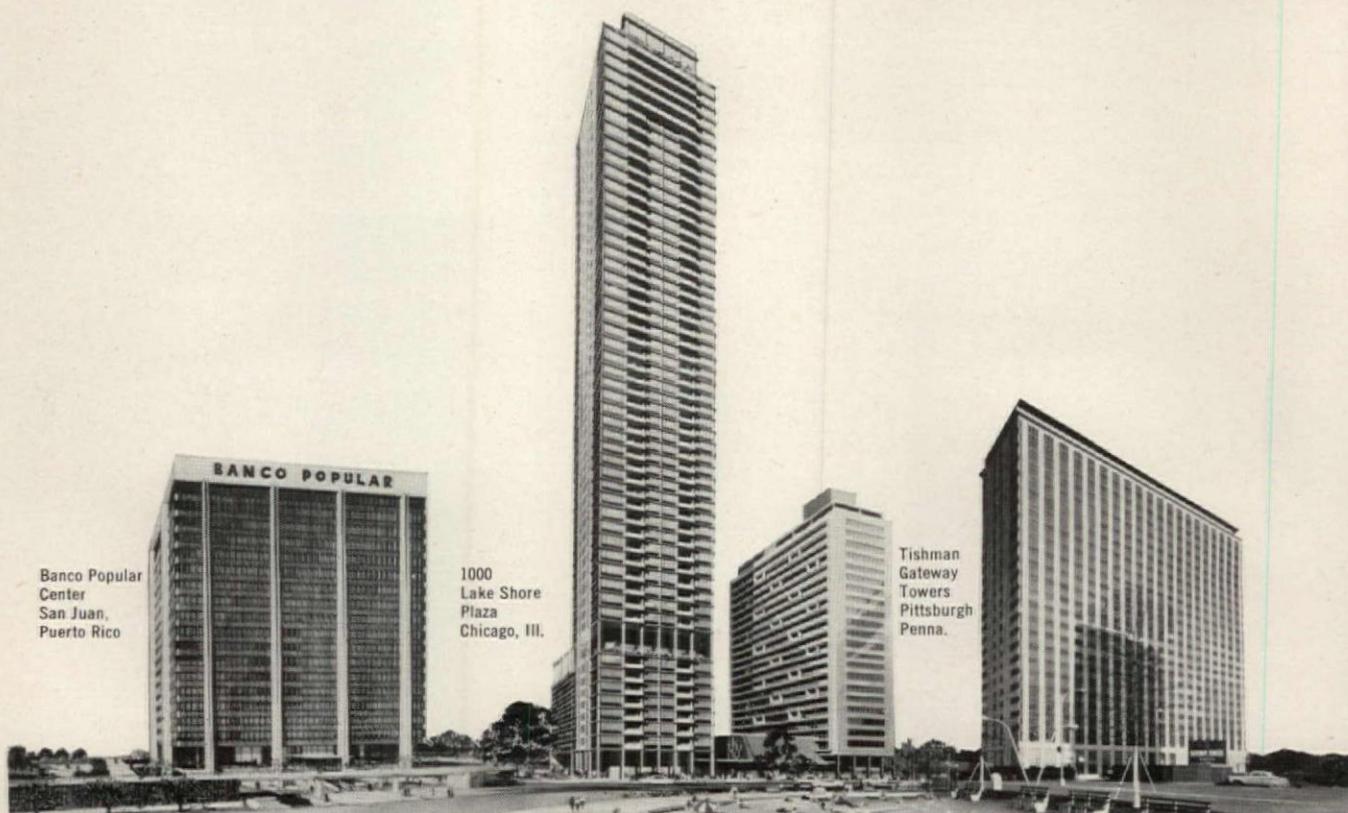
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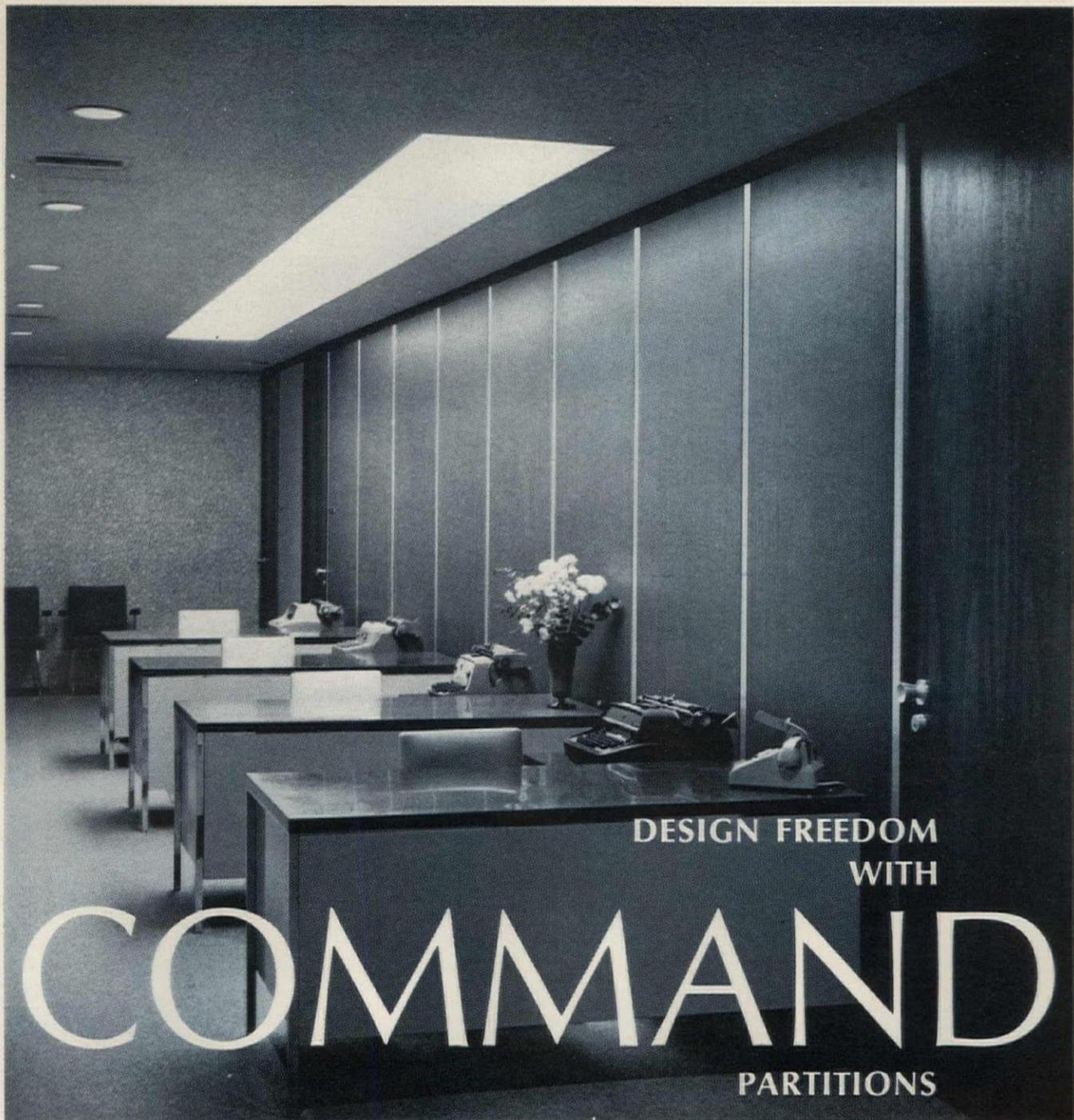
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Octagon Observer Cont'd

Robert A. Cyr came up with the winning entry, and Rudolph J. Schaefer, president of the brewery bearing his name, came up with the \$11,000 needed to finance the construction. The newsstand, which is demountable, was given to the city with the stipulation that Abe be allowed to operate it as long as he desires to do so. Those who know are betting the "Mayor of Monument Square" will be there a spell.

AWARDS PROGRAMS / The Humane Side of Housing

New Yorkers have not always spoken kindly of the Bard Awards Program "to encourage excellence in government-sponsored and government-aided architecture and urban design." But surely no one would quarrel with the Award of Merit in Landscape Architecture and Urban Design to Pomerance & Breines, architects, and M. Paul Friedberg, landscape architect, for the Carver Houses Plaza in the third annual presentation.

Extending nearly three blocks between East 99th and 102nd Streets



Freeing the Land: Carver Houses Plaza is described by the Bard jury as a "typically bleak yard in a 15-year-old project that is brought to blossom. Its ingredients are an intelligent understanding in zoning separate areas for children and adults, active pleasures from passive; realistic ruggedness in finish and the insistent inclusion of natural growing things to interrupt the asphalt. Here a genuine environment replaces a tired gesture."

and Madison and Park Avenues in Manhattan, the interior mall was redeveloped into a more usable and enjoyable space for the tenants.

The Vincent Astor Foundation offered to sponsor an experiment which would rehabilitate an existing project and which became the subject of a closed competition under the direction of the New York Housing Authority. The objectives behind the \$300,000 redevelopment is best described by Friedberg:



"The design is predicated on permissiveness. It attempts to re-establish, reaffirm the individuality of the tenants by eliminating the need

Cont'd on p 148

HASTINGS NEW... COMMERCIAL MARQUEE a l l

CoPan colored panels of aluminum easy to specify ... economical to install



Here are two products that offer the pleasing combination of beauty, versatility and economy that you are constantly looking for.

The New Hastings Commercial Marquee provides a structural roof engineered to fit the job. Its low cost and ease of installation allow you to stay well within the budget—keeps construction on schedule.

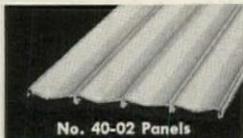
And CoPan, unquestionably the lowest-cost, fine-quality building facing material on the market today, adapts to all applications, new construction or remodeling.

FOR FULL INFORMATION ON THIS EXCITING COMBINATION, WRITE TODAY!



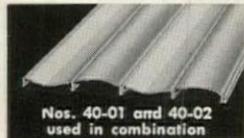
No. 40-01 Panels

14 LUSTROUS COLORS—The widest color selection of any aluminum facing on the market. All 4" wide lineals, made of rugged .040 aluminum, are coated front and back with famous Hastings super-tough, pure-vinyl enamel.



No. 40-02 Panels

FAST INSTALLATION—CoPan panels come in standard lengths of 12', 16' and 22'. Special cut sizes from 1'0" to 24'0" are available. 12" wide panels, made by joining three 4" lineals, clip easily into place over masonry, wood or metal.



Nos. 40-01 and 40-02 used in combination

LOW COST—Compare the cost of CoPan with that of any other high quality building facing material. CoPan can't be beat. And, extra savings can be added from installation and maintenance.

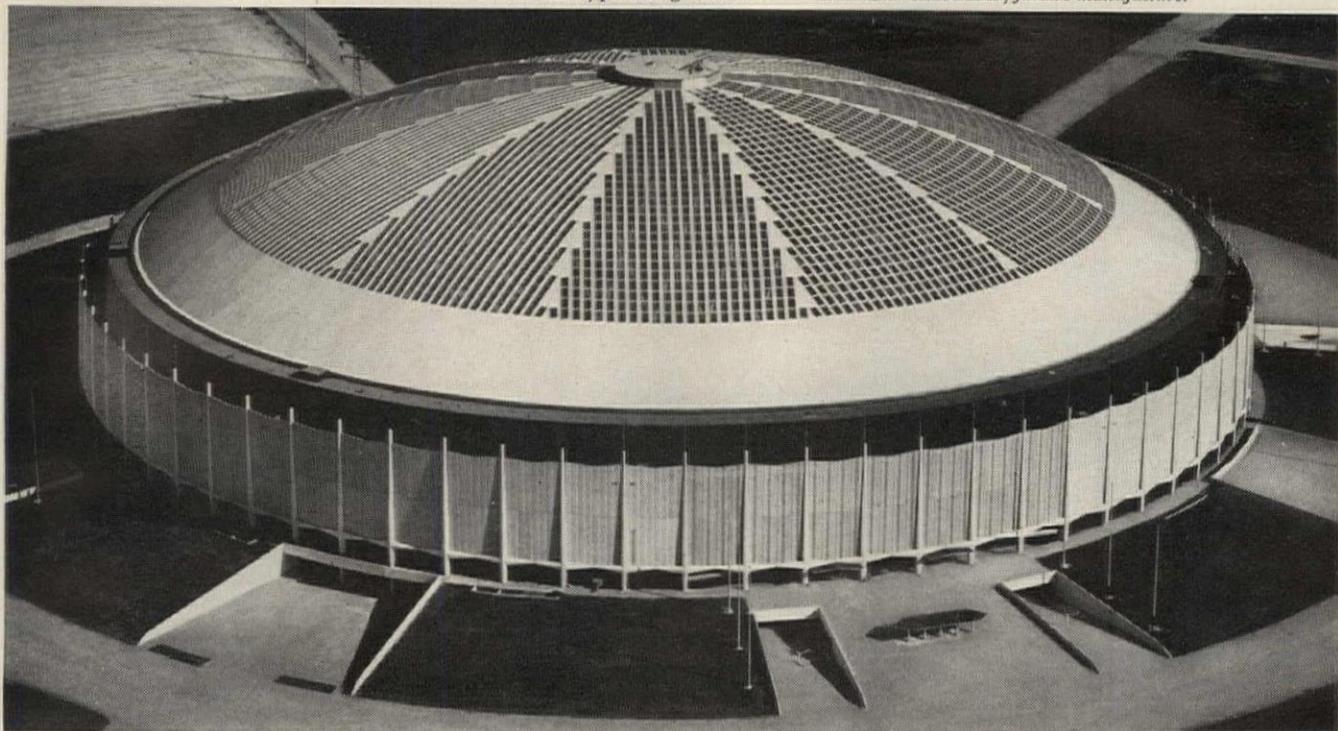


6", 8" or 10" EXTRUDED ALUMINUM FASCIA—All Hastings Commercial Marquees are made of extra heavy duty aluminum, engineered for each installation. Free engineering service available—you provide the dimensions, Hastings engineers the marquee—Free.



EASILY INSTALLED—All 16" wide panels interlock for positive, leak proof installation. And only a bare minimum of necessary parts provide for fast, accurate assembly.

HASTINGS ALUMINUM PRODUCTS, INC. Dept. 59B Hastings, Michigan 49058



THE ASTRODOME seats 45,000 for baseball, 52,000 for football, and 65,000 for conventions. Six tiers of gaily-colored seats are designed so that spectators enter the Stadium at mid-level and proceed up or down on wide, low gradient ramps or escalators to their seats. 10,428 seats in two stands at field level rotate 35 degrees under power on tracks from baseball position to parallel position for football. Roof is 202 ft. above the playing field.

The **ASTRODOME**

—called the *Eighth Wonder of the World!*

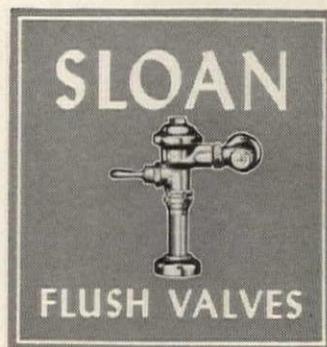
Any description of the Astrodome must, of necessity, begin and end in superlatives. For this colossal \$31 million amphitheatre, rising like a rare jewel from the broad Texas plain seven miles south of Houston, boasts a long list of credits beginning with "first," "biggest," and "world's largest" which defy the imagination. Here are but a few:

- Largest indoor arena in the world
- Largest clear-span building ever constructed
- World's largest air-conditioned stadium
- First major league baseball stadium with a roof on it
- World's largest electrical scoreboard (cost: \$2 million)
- First all-purpose, weather-free combined sports stadium and convention center

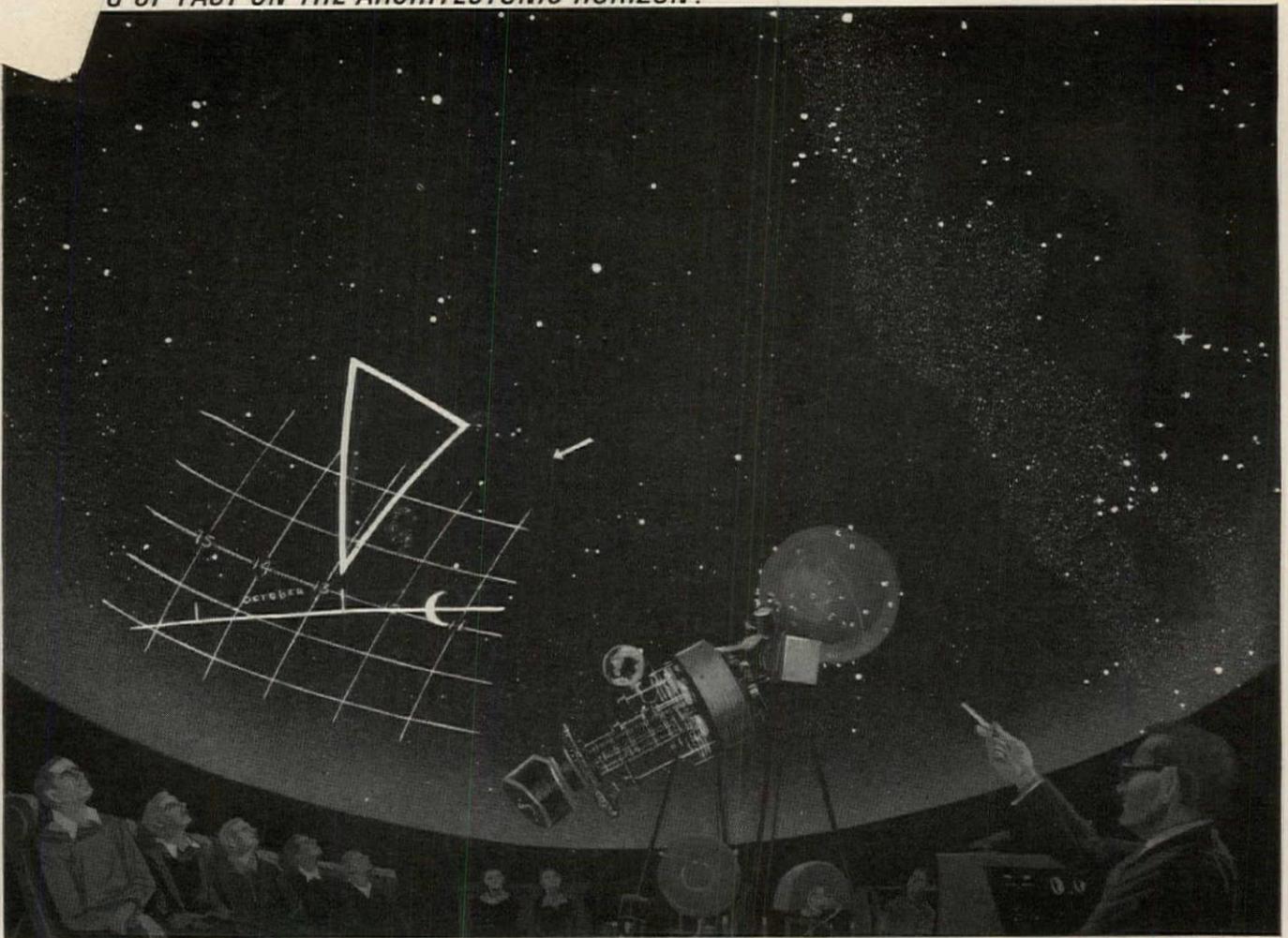
We are indeed proud that Sloan, the first name in flush valves, should be selected for the Astrodome. World famous in their own right for dependable service, long life, water economy and lowest maintenance cost, they are *the* Flush Valve of Quality.

As in the record-breaking Astrodome, your building, too, can benefit from the record-breaking performance of Sloan Flush Valves—and to be sure, just specify and insist on Sloan—you'll be glad you did.

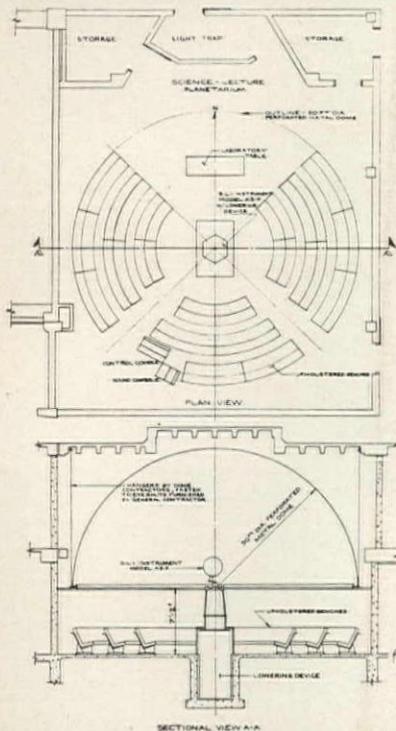
SLOAN VALVE COMPANY • 4300 WEST LAKE STREET • CHICAGO, ILLINOIS 60624



GO UP FAST ON THE ARCHITECTONIC HORIZON!



SLI Science Teaching Facility Promotes Large-Group, Multi-Discipline Instruction



Typical Plan and Elevation Based on plans for the John Glenn High School, Wayne, Michigan. Jahr-Anderson, A.I.A., Dearborn, Michigan

The SLI A3P physical sciences classroom provides school districts, educational complexes, individual high schools and junior colleges a maximum efficiency facility for achieving desired levels of comprehension of the geocentric and astro-nomic physical sciences in minimum time and at minimum cost per pupil. It also provides unique potentials for dramatic demonstrations of inter-relationships between these sciences and physics, spherical geometry, trigonometry, chemistry, biology. Even history, literature and current events can be included. In imparting the basic concepts of the space sciences to lower grades, the A3P is unequaled as a teaching aid.

Elements of Facility

The SLI facility consists of: The A3P electro-mechanical-optical planetarium and selected auxiliary projectors, together with electronic controls housed in a separate operator's console; a perforated aluminum projection dome (simulated sky); complete seating; stereophonic sound system; cove lighting; and auxiliary demonstration and teaching equipment required by the pre-planned educational program. Standard units are 24, 30, and 40 feet in diameter, designed for installation in square or rectangular chambers two stories in height. In the larger domes, seating capacity permits use of chamber as a large-group instruction area in related subjects. The SLI Architects Manual provides complete planning factors, includes 11 preliminary drawings, specifications, chamber floor plans, other details of typical facility and enclosing chambers. Write for copy.

Cost Cost of a SLI A3P classroom is comparable to the cost of an equipped physics, chemistry or home economics classroom. Installations have been made in almost 200 school systems and educational institutions throughout the U.S. Many of these installations have qualified for NSF or NDEA supporting funds. Ask for details.



SPITZ LABORATORIES Inc.
Yorklyn, Delaware 19736 Phone 302 239-5212



Some folks get all out of joint
when we tell them this is Fresco* finish

*Patent Pending

(Not fine wood)

Just for the record, Nevamar's new Fresco finish is an incredibly tough high pressure laminated plastic. It shrugs off bumps, thumps, stains and spills . . . as a laminated plastic should. But there the resemblance ends. Fresco finish looks for all the world like fine wood. Rich and warm . . . with an amazing depth of color. Even the grain looks real. Simply because *it is real*. Fresco finish is realistically grained to simulate the texture of real wood. A realism found in no other laminated plastic. Nevamar's exclusive low-sheen Fresco finish opens a whole new range of unique design opportunities. Comes in a wide selection of striking wood grains. **See them all . . . plus other exciting innovations in laminated plastic . . . when you visit the Nevamar exhibit this June at the AIA Show in Washington, D. C. We'll look forward to seeing you at adjoining booths #2510 and 2609.**

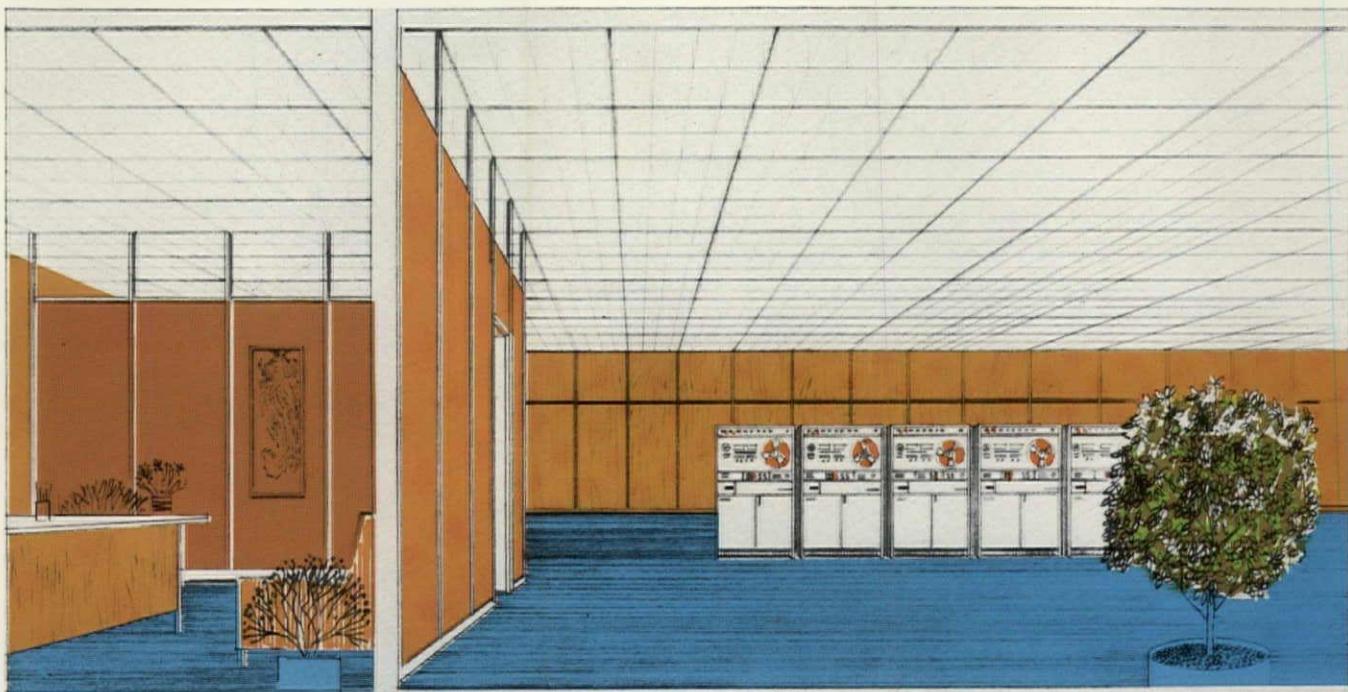
The NEVAMAR Company, Odenton, Maryland

• A Division of National Plastic Products Company, Inc.


NEVAMAR
LAMINATED PLASTIC TOPS EVERYTHING FOR LASTING BEAUTY

**Would you pay
\$1.00 more
for
an integrated ceiling
that includes
lighting, air supply and return,
acoustical absorption and attenuation,
and
partition support in every module —
all installed?**

**Then take 3 minutes to read about
QUARTETTE
it's worth it!**



Projects completed or currently under construction: National Life Insurance Co., Montpelier, Vermont | Massachusetts Mutual Life Insurance Co., Springfield, Massachusetts; Architects: Hoyle, Doran and Berry, Boston; Electrical Engineers: Thompson Engineering Co., Boston; Mechanical Engineers: Cleverdon, Varney and Pike | New York State Electric & Gas Corp., Ithaca, Oneonta and Auburn, New York; Architects and Engineers: Gilbert Associates, Inc., Reading, Pennsylvania | American Fletcher National Bank, Computer Center, Indianapolis, Indiana; Architects: Reid, Quebe, Thompson & Associates Inc., Indianapolis, Indiana; Engineers: Scharres Associates, Indianapolis, Indiana.

Quartette®

a
totally new
ceiling concept
that combines
lighting,
acoustical control,
air distribution
and
partition support
in
each
module

In design and efficiency, Quartette is a giant step toward achieving perfect indoor environment control for large space areas. In each module is a complete, integrated unit housing light, acoustics, air distribution and partition support components. Interlinked modules, each performing its area functions, provide the ultimate achieved to date in unrestricted, always flexible physical and visual office comfort.

Quartette incorporates permanent materials of the highest quality, engineered without compromise to provide the finest possible environment. Quartette is installed at a price comparable to using unrelated components that are not designed to function as a complete unit. Systems that can cost the building owner many times the original investment when the time comes to readapt to changing conditions.

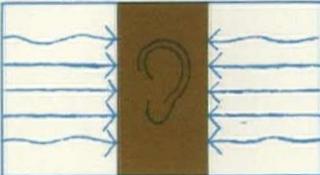
Quartette allows clients to rearrange, add or subtract partitions at any time without affecting light, air or sound conditioning.

Unobtrusive in appearance

Quartette provides subtle changes in brightness and texture as one gazes around a room, replacing monotony with visual pleasure. As superbly functional as it is esthetic; as adaptable to demanding specifications as any architect-engineer could wish; its advantages so outstandingly satisfactory that those who have installed Quartette specify "repeat" application in future projects. Here are some of the valid reasons for Quartette's enthusiastic reception.

Unlimited Size Variations

There are no standard size Quartette modules. Modules are designed to meet your project requirements. That's why Quartette can provide for attractive, efficient comfort control regardless of areas. Luminous Ceilings Inc. performs all fabricating operations thus providing for unlimited variations in application to exactly meet your design. Quartette is extremely flexible and is appropriate for use in every area of a building.



Full Acoustical Control

Each Quartette module is covered with lay-in sections of metal-sheathed acoustical material. Non-sifting nodular glass wool acts as a sound absorber and the solid metal top isolates sound between modules. Maximum sound absorption of .65-.75 and attenuation of 39.3 decibels is achieved. This construction assures permanently flat no-warp, no-sag panels and a permanent plenum seal. At least 80% of the ceiling is always sound-absorbing material, regardless of module size and light intensity, for inter-office privacy. Panels are easily lifted and slid aside without tools for full plenum access.



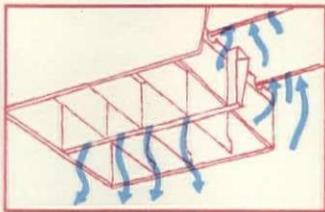
Predictable Natural Lighting

Quartette modules provide up to 400 foot candles or more with minimum wattage, maximum comfort. Controlled lamp ambient temperature assures maximum light output. Adjustable variations in lamp shielding prevent glare and maintain excellent visual identification potential. The light reflection of acoustical panels is maximum and permanent, and contributes to Quartette's high lighting efficiency. Interiors read well. Corners, objects, textures, colors, true dimensions are pleasantly but accurately defined. Brightness is completely predictable and

equal to task, yet subtly uneven, as in nature. Architects and engineers agree it is the finest lighting they have ever experienced.

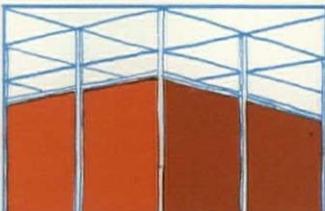
Comfort Controlled Air Distribution

Every Quartette module is an independent source of the complete environment. Heated or cooled ducted air supply is fully controlled, flows evenly and draft-free from every module through an extruded aluminum lineal air diffuser that permits a full 180° adjustable air pattern and complete volume control, including blank off. Modules are linked to ducts by flexible air hose, eliminating cold, overheated or stagnant air zones. Adjustable air return is self-cleaning, returning 50% to 80% of lighting heat over-the-lamp returns.



Full Partition Support

Quartette is built for partitioning, with full partitioning flexibility incorporated into every module. Any modular size or sizes, square or rectangular, can be achieved with complete function control — light, air, sound and partition support. Utilizes standard movable partition panels, in standard fashion, with limitless possibilities for floor arrangements. Provides maximum strength and rigidity, requires no special tools.

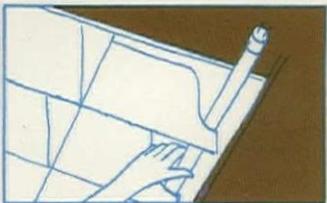


Maximum Redesign Flexibility

To create an executive office, a conference room, a reception area — or to achieve a change in esthetics — calls for extreme flexibility . . . an advantage which Quartette possesses in abundance. Interior partitions can be changed and rearranged at any time without disturbing the ceiling or its function. Quartette configurations can also be altered at any time in various ways: with Texture-Luminous panels, plastic or glass lenses, light diffusers — providing complete and attractive change. In appearance and scale, an entirely different ceiling; in function, all Quartette benefits are still working.

Simple Maintenance and Care

Easily maintained with no removal of parts. May be cleaned with a damp cloth. Lamps are readily accessible for replacement, also without removal of any parts. Permanent materials are engineered without compromise — result: a system that will always be the finest, yet require minimum care. Air circulation makes light self-cleaning. Quartette is always efficient, always flexible, never dated.

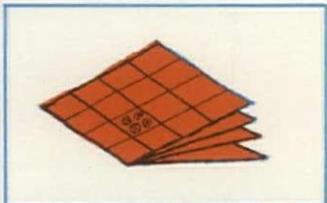


One-Source Responsibility

Luminous Ceilings Inc. installs Quartette and accepts full responsibility for detailing, manufacturing and installing Quartette in accordance with your plans, into your buildings. We furnish supervision to direct the work of our local sub-contractors. Our responsibility to the owner can come directly from the owner or through the general contractor, depending on how the various trade contracts are written. In assuming this responsibility we can assure the specifier that the system performs completely as designed. No division of responsibility or jurisdiction confuses the work. (Scope of work is detailed in Quartette booklet.)

Additional Features

Sprinkler heads can be mounted flush at module corner post, which can contain pipe up to one-inch outside diameter. Emergency lighting through separate circuits can be accomplished as indicated on electrical plans, when desired. Other additions can easily be incorporated, such as public address systems, fire detectors. (See Quartette booklet for details.)



Send for Quartette Booklet now

Upon receipt of your request, on your letterhead, we will be pleased to send you a copy of our Quartette booklet containing complete construction, engineering and specifications data on Quartette, the newest and outstanding development in beautiful controlled environment ceilings.

Send for your copy today.

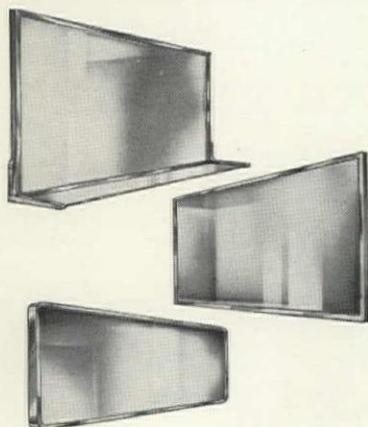
Luminous Ceilings Inc.

3701 N. Ravenswood Avenue
Chicago, Illinois 60613
935-8900 (312)

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*if you
specify mirrors*



NEW file folder shows complete mirror line

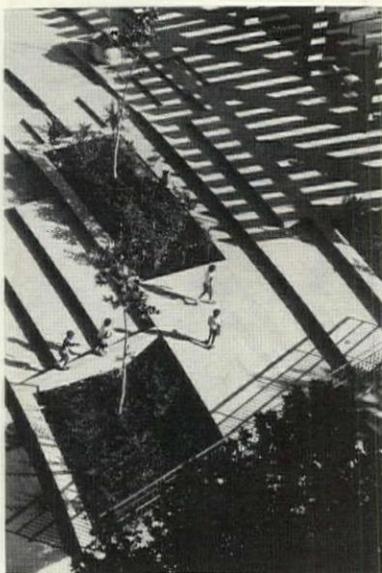
For selecting and specifying mirrors, this easy-to-use file folder can serve as a quick, convenient reference. Each FM mirror model is illustrated, carries complete size range, and includes specification information. Write today requesting the number of file folders needed for your office.



Faries-McMeekan, Inc.
P. O. Box 35 Elkhart 11, Indiana

Octagon Observer Cont'd

for signs, fences and barriers. The land once usurped by lawns and shrubbery is given back to the



tenants. In its place are established large paved areas, raised planters, bosques of trees, textured walls, terraced steps, sunbreaks, spray pools, sand areas and a general feeling of openness and invitation. Interestingly enough, the new design provides as much green area as had previously existed.

"Patterns and textures weave the pavement into fabrics to humanize it; exposed aggregate concrete, asphalt block and other materials create an interest in the horizontal plane and visually soften these large paved surfaces. This new approach keeps esthetic uplift as its prime consideration but yet proves extremely functional. An existing seven-foot difference in elevation has been developed into an amphitheater of informally terraced concrete steps with planting pockets at different terraced levels. The children use the attractive terraced steps as their own private mountain during the daytime. This amphitheater overlooks a plaza area with



a big fountain in the center. During the summer the children use it as a spray pool and at other times when the water is off, the animals provide a different kind of play experience. It is one of the few decorative fountains existing in a public housing project.

"Beyond the fountain are three textured brick walls juxtaposed to form a Greek stage. The walls are curved and large enough to be roofed over to provide a refreshment stand (already developed), a dressing room and/or a comfort station. A brick and wood sunbreak located at the top of the amphitheater provides a passive area for relaxation overlooking the entire central plaza and further serves as a visual link between the left and right side of the central space. The raised planter beds are 18 inches to 2 feet high and can be used for sitting. The walls are wide enough for the children to use as catwalks without bothering the plants. Rais-



ing the plant beds gives the plants just enough protection for their survival. Further, these raised beds are used to define spaces within an area and help integrate passive and active forces without having to resort to high fencing. It is an attempt to integrate design and function."

BARD AWARDS POSTSCRIPT: Other winners in the 1965 program which was opened to projects in all architectural classifications executed in any of the five boroughs of the city and completed after January 1, 1963: First Honor Awards to Warren Weaver Hall, Courant Institute of Mathematical Sciences of New York University, Warner, Burns, Toan, Lunde, architects; and to Kips Bay Plaza, I. M. Pei & Associates, architects, and S. J. Kessler & Sons, associate architects; Award of Merit to the Terminal Building at LaGuardia Airport, Harrison & Abramovitz, architects.

Cont'd on p 160

A.I.A. FILE 16E



FLOUR CITY BALANCED DOORS

*Flour City Balanced Doors in bronze, Eisenhower Presidential Library, Abilene, Kansas
Architect: John E. Brink, Iola, Kansas
General Contractor: Dondlinger & Sons Construction Co., Inc., Wichita, Kansas
Photo courtesy of Anaconda American Brass Company*



FLOUR CITY BALANCED DOORS

open with ease for everyone...under all conditions

Here is a welcome entrance for a world of people . . . all people . . . regardless of their size, age, stamina. Because the simple truth of the matter is: Flour City Balanced Doors are easier on people . . . easier to open . . . easier to go through. They require only about one-third the effort to open as conventional swing doors of the same size . . . not merely under ideal circumstances but under all conditions of wind, weather and interior stack pressure.

Flour City Balanced Doors provide a welcome assist to the designer as well as the user. Because they are so much easier to open, the designer may consider wider, higher doors without creating a physical burden. He may

choose from aluminum, stainless steel or bronze (with any finish he specifies) as well as tempered glass. And, utilizing Flour City's 72 years of experience in designing and crafting metals, he may completely unshackle himself from conventional, standardized entrances and transform his custom designs into a practical product.

Flour City Balanced Doors are not intended for *any and all* entrances. There are applications where price and limited usage eliminate practical consideration.

However, when you are looking for the following advantages—or any combination of them—for your entrance designs, consider Flour City Balanced Doors:

1. Easy operation under all conditions of high external wind pressure or interior suction. Pressure differential is automatically equalized the instant door is opened.
2. Require but a fraction of the effort needed to open a conventional swing door . . . about $\frac{1}{3}$ as much. A growing consideration as the population of elderly people increases.
3. Rapid closing action ideally suited for high-frequency use . . . contribute to the efficiency of heating and cooling systems. Door has two-speed hydraulically operated closing cycle. Initial closing is rapid, but is checked in last few inches so that door closes quietly, tightly.
4. Undivided responsibility for guar



anteed performance. Erection is performed only by men employed by Flour City who are trained and skilled in the installation and adjustment of balanced doors.

5. Provide opportunity for use of higher/wider doors . . . without sacrifice to ease of operation.

6. Freedom of design and materials. Choose from aluminum, stainless steel, bronze or tempered glass in a variety of standard designs . . . or use Flour City's 72-year experience to help you create a custom-designed entrance.

7. Safe, simplified accessibility for the infirm and disabled. Finger tip pressure actuates hold open device . . . easily released by medium pressure against the door.



All components are pre-fitted and tested at the factory. Each hydraulic cylinder, for example, is given an operational, break-in test before actual installation in the door.

FLOUR CITY BALANCED DOORS

set new standards for
quality, design, craftsmanship

The Flour City Balanced Door performs well because it is made well. No compromises are made in design, quality of materials or craftsmanship of fabricating and finishing. The pride we take in this product extends through its installation, for we permit only those we personally train to erect this door.

Many of the features which contribute to the superior performance of this door are concealed from view. Their true worth is proved after millions of openings-closings and years of wear and abuse. Let us show you a few of these "hidden reasons" . . . reasons why we feel confident you and your clients will be pleased with the year-after-year dependability of the Flour City Balanced Door.

For a complete description, including design details and specifications, write for our new 16-page Flour City Balanced Door Catalog.



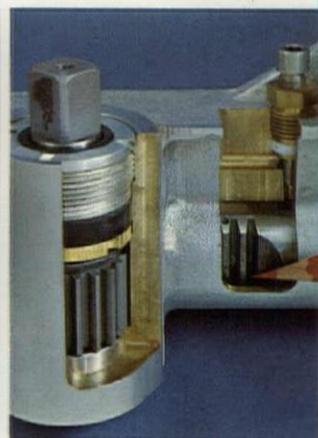
All main operating components are carefully machined bronze for higher strength, longer life and corrosion resistance.



The bearings in all pivots—including the hydraulic check pinion—are sealed to prevent entry of dust, dirt and other foreign matter.



Door stiles, top and bottom rails are accurately fitted and continuously welded. All joints are flush . . . no projections or offsets.



In new, redesigned door checking cylinder, hydraulically operated piston is geared for smooth, positive control through 100% of the closing operation.

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Hydra-Cushion



Standard Floor Hinges



Headliner



Panic Exit Devices



Invisible Dor-Man

DOR-O-MATIC Door Controls . . .

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Headliner . . . slim door control concealed overhead emphasizes clean architectural lines

Hydra-Cushion . . . concealed-in-floor hydraulic control and protection where abuse is routine

Invisible Dor-Man . . . concealed automatic operation for quick, convenient traffic flow through prestige doors

Panic Exit Devices . . . security from without, safe exit from within

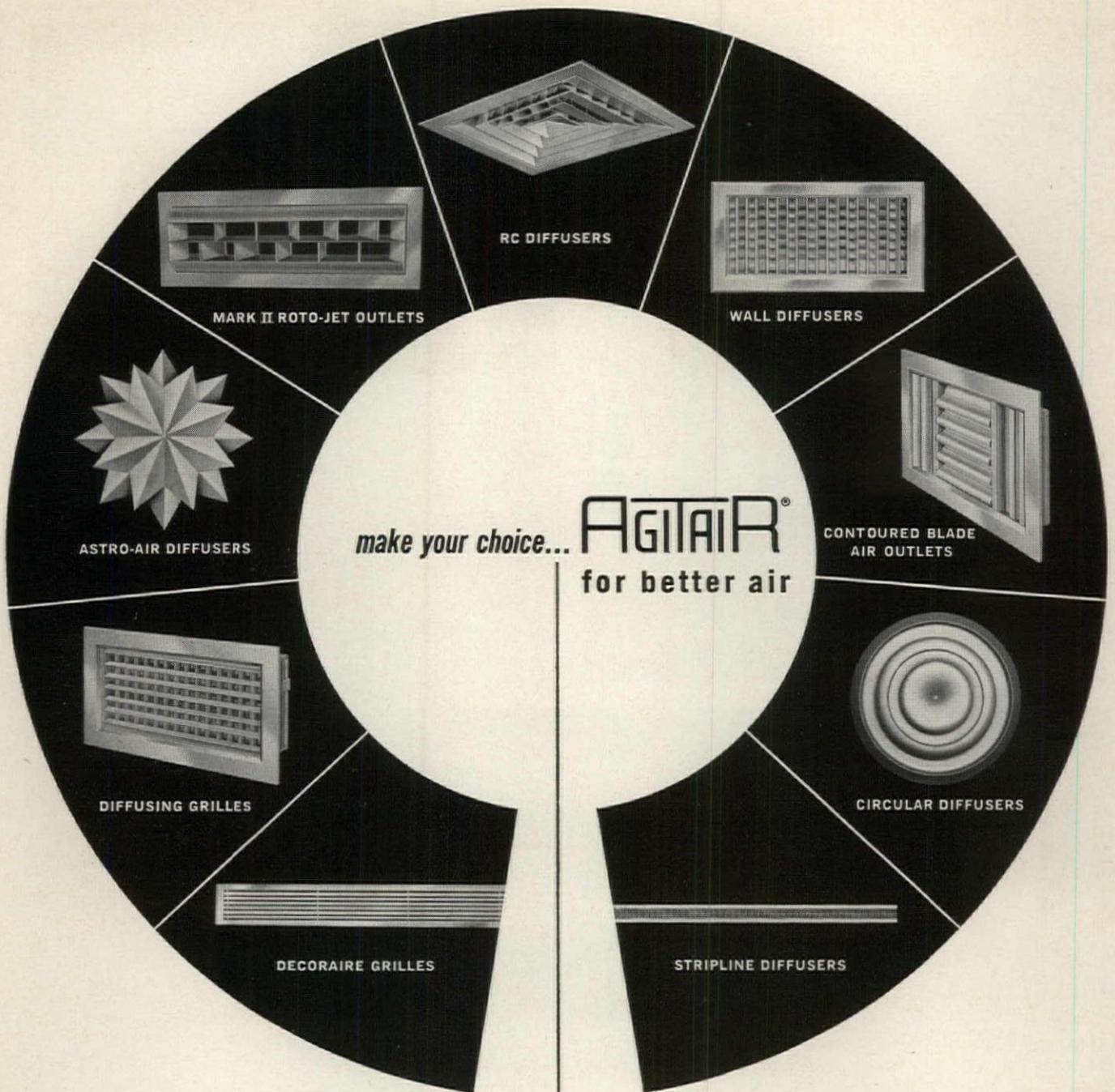
Write for catalog today — or call your Dor-O-Matic representative.

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Engineers depend on the AGITAIR individual product catalogs with authoritative performance data for selecting and sizing units to meet particular air handling problems.

Contractors welcome the built-in features which simplify installation and assure continuous, trouble-free performance.

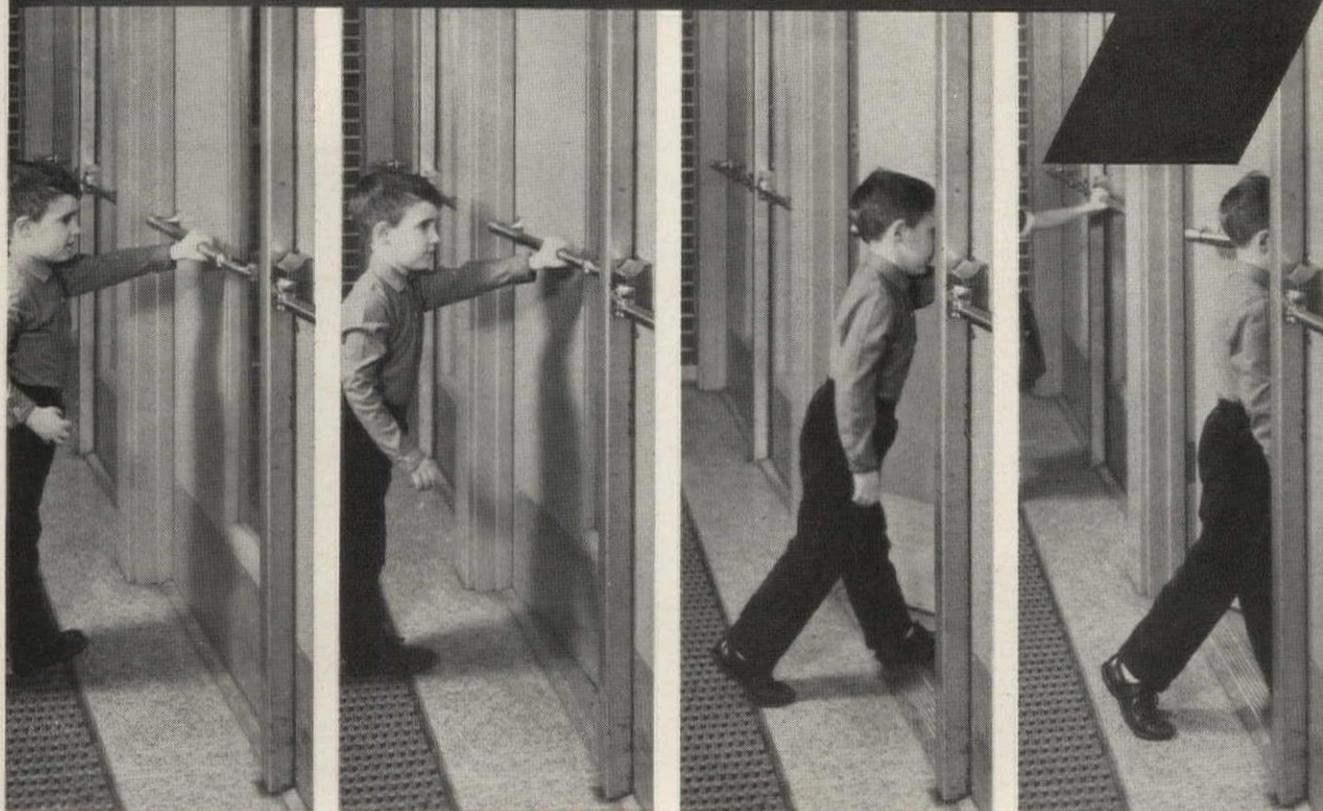
And finally, those who actually enjoy climate comfort because of AGITAIR, in offices, plants, hotels, schools, or other environment, the "ultimate users", relish the advantages they enjoy, even though they may not be aware that it's better because of AGITAIR, proven by millions of units in hundreds of thousands of installations. Write for catalogs on any product shown.

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BETTER PRODUCTS FOR... AIR DISTRIBUTION • AIR CLEANING • EXHAUST

STRAIGHT-THRU-SAFETY ...even for a 5-YEAR OLD!



SAFE FOR 5-YEAR OLDS. Notice that this youngster opens the Reed exit device without the normal downward motion required by other panic devices. This is the straight-thru-safety action exclusive with all Reed panic devices. Even the smallest child can safely open the door.

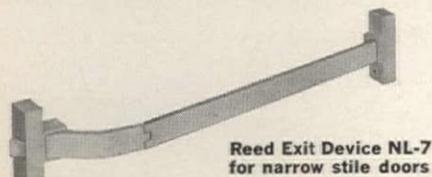
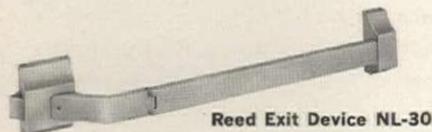
WHAT IS STRAIGHT-THRU-SAFETY?

Push bar operation is in the same direction as exit travel. A mere touch of the bar in the same direction as the person leaving the building unlocks the door. There is no downward motion required; no motion that isn't natural to the person walking. Downward travel of a push bar can allow a child's hand to slip and crash through a glass panel. With the Reed exit device this possibility is eliminated and safety is assured because no downward travel is necessary.

ADDITIONAL BEAUTY

Because extensions of rotating arms are not needed, the Reed exit devices are naturally more esthetic. They blend in more compatibly with modern slim line door design. Reed exit devices are unobtrusive and contribute to the overall esthetic appearance of the door. Simplicity of design means easy installation. All Reed devices are universal and can be used on either right- or left-hand doors.

For more information on the complete Reed line, including narrow stile, standard, rim type, and vertical rod exit devices, write for catalog or contact your Reed Representative.



REED UNIVERSAL EXIT DEVICES

P. O. BOX 58, WOOD DALE, ILLINOIS 60191

MONARCH HAS MORE OF WHAT'S NEW IN BOOTH

(2407)

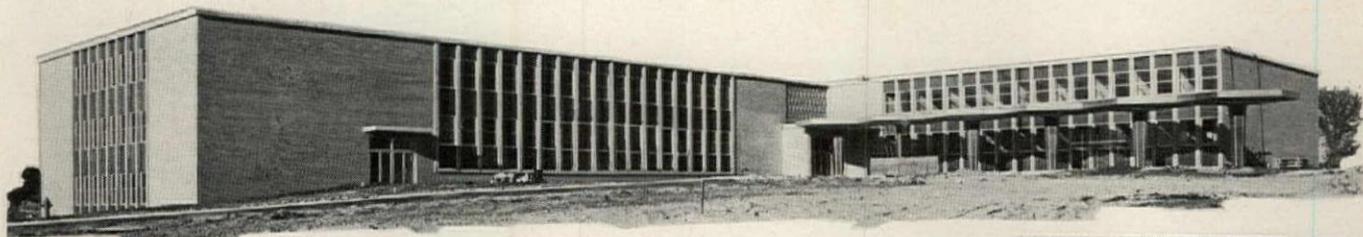
During the AIA Convention, we invite your inspection of two remarkable new carpets made possible by exclusive electronic processes.

COLORSET—sumptuous patterned tufted carpet.

VELTRON—thick, velvety flocced carpet.

Available in a variety of styles, colors, fibers and patterns.

Monarch
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EXPOSED AND CONCEALED . . . SECURITEE SYSTEMS SCORE AT FT. WAYNE, IND.

The recently completed Indiana-Purdue University Extension Building at Ft. Wayne, Indiana was sound conditioned with ventilated and aluminum acoustical material installed on **Securitee exposed grid system** and **Securitee concealed suspension system**.

In the library and lounge the ceiling areas were broken up with numerous lighting arrangements. This was economically handled by the **Securitee grid system**.

Next time you choose — be sure — with Securitee.

INDIANA-PURDUE UNIVERSITY EXTENSION BUILDING, Fort Wayne, Ind.
ARCHITECT: Walter Scholer & Associates, Lafayette, Ind.
in cooperation with
Strauss & Associates, Fort Wayne, Ind.
GENERAL CONTRACTOR: Hagerman Construction Co., Fort Wayne, Ind.
ACOUSTICAL CONTRACTOR: Dieker, Inc., Fort Wayne, Ind.



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Phone 455-3232



Why



chose

PRESTRESSED CONCRETE



Artist's rendering of The Great Atlantic & Pacific Tea Company's new Ann Page Division plant at Horseheads, N.Y. It has a prestressed concrete roof over approximately 35 acres of prestressed concrete-walled buildings. The structure consists of one-story and two-story buildings (with hanging mezzanine passageways) housing

food processing, packaging and warehousing areas. Designed and constructed by: The Rust Engineering Company, Pittsburgh, Pa.; Erector: W. P. Dickerson and Son, Inc., Youngwood, Pa.; Prestressed concrete fabricator: Dickerson Structural Concrete Corporation, Youngwood, Pa.

Largest prestressed concrete building in world covers 35 acres

This massive new building, the world's largest of its type, will house the Ann Page Division food processing plant of The Great Atlantic & Pacific Tea Company at Horseheads, N.Y. Covering 1,524,000 square feet under one roof, it stands as a striking example of the efficiency of prestressed concrete. Before prestressed concrete was chosen, extensive studies of a number of possible structural systems were conducted by The Rust Engineering Company, Pittsburgh, Pa.

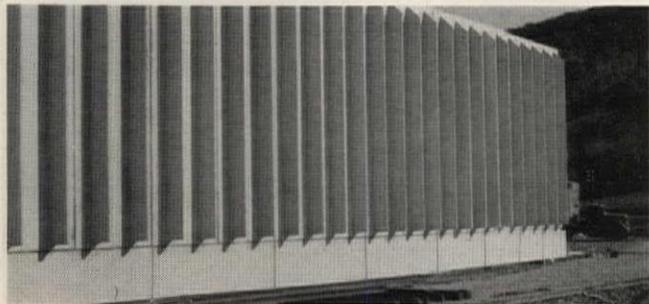
10 Structural Systems Studied

Rated highest for suitability against nine other systems, precast, prestressed double-tees were chosen for the structural roof system. Seven wall systems were subjected to detailed analysis. Precast, prestressed insulated double-tee panels rated the highest and were selected to meet the exacting requirements of the project.

Qualities under comparison included initial cost, permanency and durability, low maintenance cost, fire resistance, suitability for the processes involved, alterability, and other important requirements.

Roof Double-tees 50 Feet Long

The typical roof double-tee is 7.5 feet wide by 50 feet long and is pretensioned with CF&I-Roebling 7/16 in. diameter 7-wire stress relieved 270K high strength strand. Ribs are 18 in. deep, with the top flange 2 in. thick. 30 by 50 foot bays are used throughout.



Ribbed exterior wall units are prestressed concrete double-tees insulated with Polystyrene, with broom-finished interior surfaces of exposed concrete.

Mammoth Task for Dickerson

Dickerson Structural Concrete Corporation, Youngwood, Pa., had the enormous task of producing the prestressed concrete for 35 acres of beams, insulated wall tees, floor and roof double-tees. Dickerson built an 18-acre plant a half-mile away from the construction site, a big factor in pushing the project along in record time.

The Dickerson plant was designed, built and in operation within six weeks of award of contract. Just 26 weeks were required for the production of all precast concrete members. Over 500 different types of members were needed and production reached as high as 250 cubic yards of concrete per day. Building erection and plant production ran simultaneously. The casting system was so efficiently organized that as much as *one acre of building materials in one day* was set.

Prestressed Concrete A Wise Choice

According to the chief prestressed concrete designer, "The high suitability for food processing; the relatively moderate cost; and the excellent load performance characteristics exhibited in the full scale load tests have shown that the choice of precast prestressed concrete for The Great Atlantic and Pacific Tea Company's food processing and packaging plant was a wise one."

Get the Details from CF&I-Roebling

CF&I-Roebling, pioneer in the development of prestressing wire and strand, has a wealth of technical material available. Just tell us what type of structure you are considering; we will be glad to supply up-to-the-minute data and the names of the prestressed fabricators in your area. The Colorado Fuel and Iron Corporation, Denver, Colorado; Trenton, New Jersey. Sales offices in principal cities. 9751

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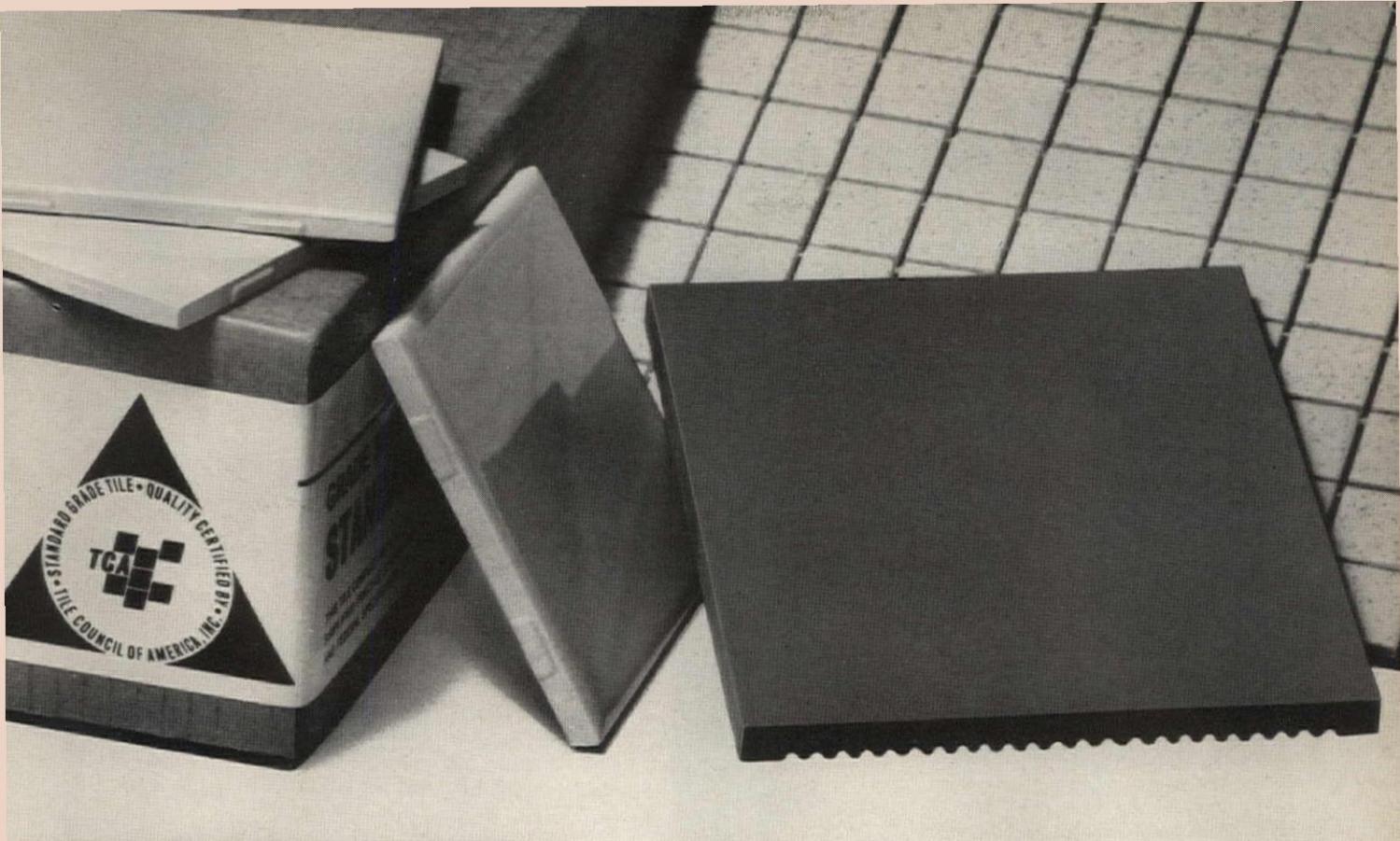
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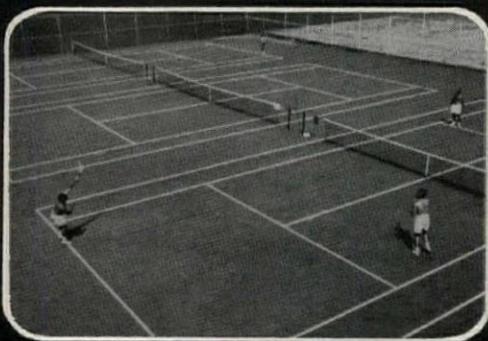
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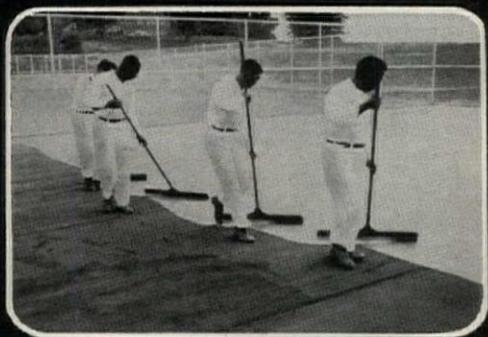
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Octagon Observer Cont'd

CONFERENCES / Mexico City's Tidal Wave

With Mexico City growing at the staggering rate of 1000 people a day, public officials and private industry leaders more than ever before are looking beyond their own borders for practical assistance.

This became apparent at the end of April when the Urban Land Institute—a private, nonprofit research organization with membership drawn from all branches of urban development—held a sustaining membership meeting in Mexico's capital. This was the Institute's first biennial conference to be held outside the US.

ULI President Robert T. Nahas of Oakland pronounced the meeting a successful people-to-people program when more than 50 of the 350 conferees turned out to be Mexican architects, planners, engineers, developers, bankers, real estate specialists, investors and public officials. Nahas, a California land developer, reported that sessions in which particular residential, shopping center and industrial projects were analyzed from a practical standpoint caused intense interest among Mexican participants.

Nahas suggested that improved communication between representatives of the various branches of urban development in free world countries would increase the ability of each country to meet the demands of city growth and change. Long-standing relations exist between societies and associations representing the various professions and occupations in different countries but ULI's Mexico City meeting revealed the outstanding potential for coordination on an international scale of the wide range of specialties involved in urban development.

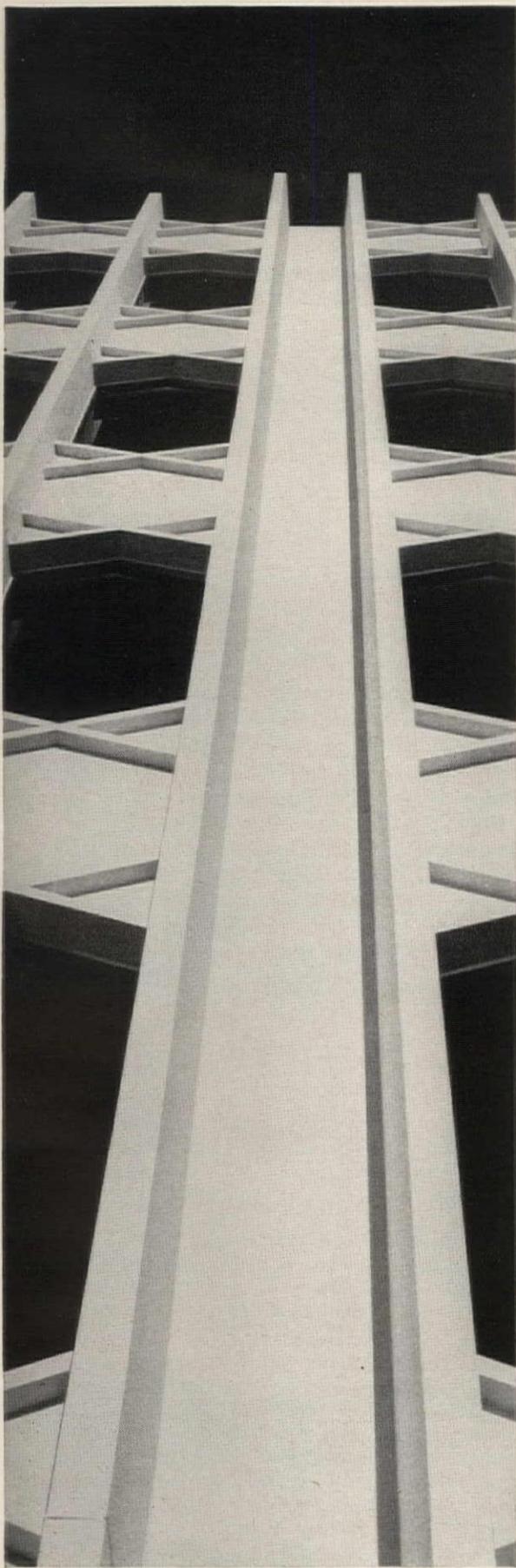
Among leading Mexican architects taking part in the sessions was Mario Pani, designer of the vast Nonoalco redevelopment project that will house 70,000 residents in a complex of high- and low-rise apartments in a parklike setting replete with medical, social and shopping services (see p 58). He said plans for the vertical redevelopment of Mexico City must prepare to accommodate growth, within the same land area, from today's more than five million inhabitants to a population of 10 million.

Architect Jorge Medellin, undersecretary of the Patrimonio Nacional in charge of planning for Mexico's vast public lands, cited the tidal wave of migration to Mexico City as one of the nation's most grave problems. Urban planners in Mexico frequently are drawn from the architectural profession.

ULI's Central City Council, composed of 25 nationally known leaders in downtown development, analyzed Mexico City's core area. The Council recommended greater attention to future parking needs and indicated a market for downtown parking garages.

Nahas said ULI leaders were impressed with "the advanced thinking" in Mexico concerning urban problems. He cited experiments with a sewage disposal system that could greatly reduce the threat of pollution. ULI members generally paid tribute to Mexico's creative modern architecture.

Cont'd on p 162



FORM AND COLOR...

*tools of the architect
who uses
precast concrete panels*

With most building materials walls can be any shape the architect wants . . . provided he wants them *flat*. But with precast concrete panels the architect is in charge. He can have *form* . . . the form he wants. He can have *color* and *texture*. Plasticity of design becomes an actuality . . . not just something hoped for.

The new twin office buildings for the State of Oklahoma are fine examples of the way design can be controlled through the use of precast concrete panels. A bold sculptured effect was desired . . . and obtained. They wanted white. They have it. They wanted economy of construction, and they got it.

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Octagon Observer Cont'd

PUBLICATIONS / 15th Year for the Index

Frustrating and costly searching for that particular article on city planning, urban renewal and a multitude of other subjects can be saved through use of the Architectural Index, now in its 15th year of publication. The AIA JOURNAL is one of the seven major architectural periodicals included in the Index, which is published and edited by architect Ervin J. Bell. The 1964 edition and back issues (available to 1950), may be ordered at \$5 each through PO Box 945, Sausalito Calif 94965.

HOW TO SAVE A BUCK: AIA members can subscribe to *Landscape Architecture*, the quarterly published by the American Society of Landscape Architects, for \$5 a year until July 1. After that date the subscription price will be increased to \$6, according to Editor Grady Clay HON AIA. Send orders to the Circulation Manager, 344 S. Peterson Ave, Louisville, Ky 40206.

PEOPLE / Citation from LBJ

The architectural adviser for the Public Housing Administration regional office in Fort Worth, Gershon Canaan AIA, has received a Presidential Citation "in special recognition of an outstanding contribution to greater economy and improvement in government operations."

With PHA since March 1962, Canaan assists architects engaged in low-rent housing by offering money-saving suggestions on site planning and design. A native of Berlin, he came to America in 1947 as an apprentice with Frank Lloyd Wright.

FIRST FOR AN ARCHITECT: An Institute Fellow, Samuel E. Lunden, has become the first architect to hold the presidency in the 28-year-old history of Town Hall of Los Angeles, a men's civic organization of 3600 members. He has been a member of the board of governors for nine years. Robert Alexander FAIA, who served as chairman of the regional planning and development section for three years, has been named to the board.

APPOINTMENTS IN ALABAMA: Less than 10 years ago, Huntsville was without a single architect; today two AIA members hold responsible civic positions. W. R. Dickson is chairman of the Planning Commission and a member of the board of the Downtown Development Association, of which Thomas A. Jones has been elected president.

IN BLUE HAWAII: For his role in stimulating and releasing the enormous potential of the citizenry toward comprehensive planning, Aaron Levine, executive vice president of the Oahu Development Conference, has been elected to Honorary Membership in the Hawaii Chapter AIA. He is the only planner in the nation serving on both the board of governors of the American Institute of Planners and the board of directors of the American Society of Planning Officials.

FOOTNOTES / Boosting the Regional City

The privately financed Lake Michigan Region Planning Council, whose proposal for the Indiana Dunes was discussed in last December's JOURNAL, has received a \$5000 grant from the Sears-Roebuck Foundation. Dedicated to the development of the urban complex along the shores of Lake Michigan extending into four states—Wisconsin, Illinois, Indiana and Michigan—the Council sees as its long-term objective “the gradual unfolding of a true regional city of unequalled significance.”

The group is composed of architects, engineers, city planners, urban designers, landscape architects, lawyers, geographers, public health officials and economists among others.

Random Tips Cont'd from p 111

(NA 8-2996), Fifth and K Sts NW—lifelike, life-sized figures posed in suitable tableaux.

• Smithsonian Institution's Museum of History and Technology (NA 8-1810), 10th and Jefferson Drive SW—fine graphic arts shows; administrative center for entire complex.

• Textile Museum (NO 7-0442), 2320 S St NW—magnificent collection with examples of pre-Columbian textiles second to none.

RECREATIONAL

• Fletcher's Boat House (966-9677), 4940 Canal Road NW—canoe rental for use on Potomac River or the Canal; also bike rental for riding along the Canal towpath.

• Rock Creek Public Golf Course (RA 3-9832), Rock Creek Park NW—need more be said?

• Rock Creek Nature Center (393-5973), Rock Creek Park NW or Glover and Military Roads NW—starting points for hikes and nature talks through the Park.

• Thompson Boat Center (FE 3-9711), Rock Creek Parkway at Virginia Ave NW—canoe rental (exceptionally fine river view of the city from the Boat Center to Haines Point).

For additional information

A much more extensive listing, including other areas of interest, assembled by Judith A. Byrns AIA is being distributed in mimeographed form by the ladies committee of the Washington-Metropolitan Chapter AIA.

for the special convenience of the younger set

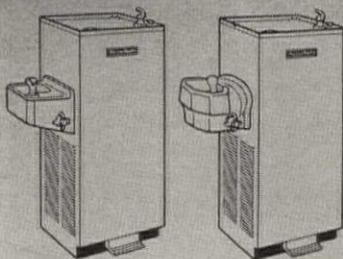


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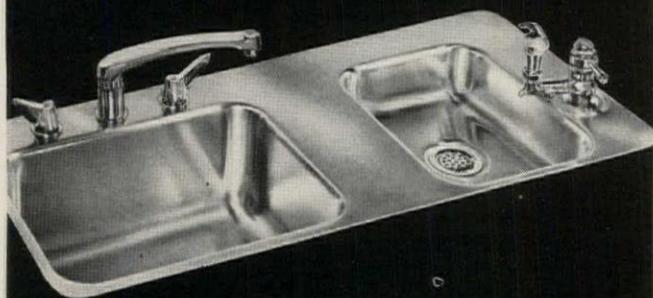
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CALENDAR

- June 10-12:** AIA Board of Directors, Washington, DC
June 11-12: NCARB and ACSA Annual Meetings, Sheraton-Park Hotel, Washington, DC
June 11-12: NAAB Annual Meeting, Sheraton-Park Hotel, Washington, DC
June 14-18: AIA Annual Convention and XI Pan American Congress of Architects, Sheraton-Park Hotel, Washington, DC
June 19: AIA Board of Directors, Washington, DC
June 20-25: International Design Conference, Aspen, Colo
June 21-25: Plastics in Architecture Program, Massachusetts Institute of Technology, Cambridge
June 27-30: ASLA Annual Meeting, Statler Hilton Hotel, Hartford
June 30-July 3: National Society of Professional Engineers Annual Meeting, Western Skies Motor Hotel, Albuquerque, NM
July 2-3: UIA General Assembly, Paris
July 3-25: Study and Congress Tour of North American Architects (to five countries with participation in the Eighth World Congress)
July 5-9: UIA World Congress, Paris
July 22-24: National Conference on Higher Education Facilities, University of Omaha

AIA Regional and State Conventions

- Aug. 18-21:** Northwest Region, Glacier National Park, Mont
Sept 9-11: New Jersey Society of Architects, Essex and Sussex Hotel, Spring Lake
Oct 1-3: New England Region, Colony Motor Hotel, Providence, RI
Oct 6-10: California Region, Yosemite National Park
Oct 14-16: Ohio Region, Atwood Lake Lodge, New Philadelphia
Oct 21-23: Pennsylvania Region, Hershey; Western Mountain Region, Mountain Shadows Resort, Scottsdale, Ariz
Nov 3-5: Texas Society of Architects, Austin
Nov 3-6: Central States Region, Des Moines
Nov 17-20: Florida Region, Jack Tar Hotel, Clearwater

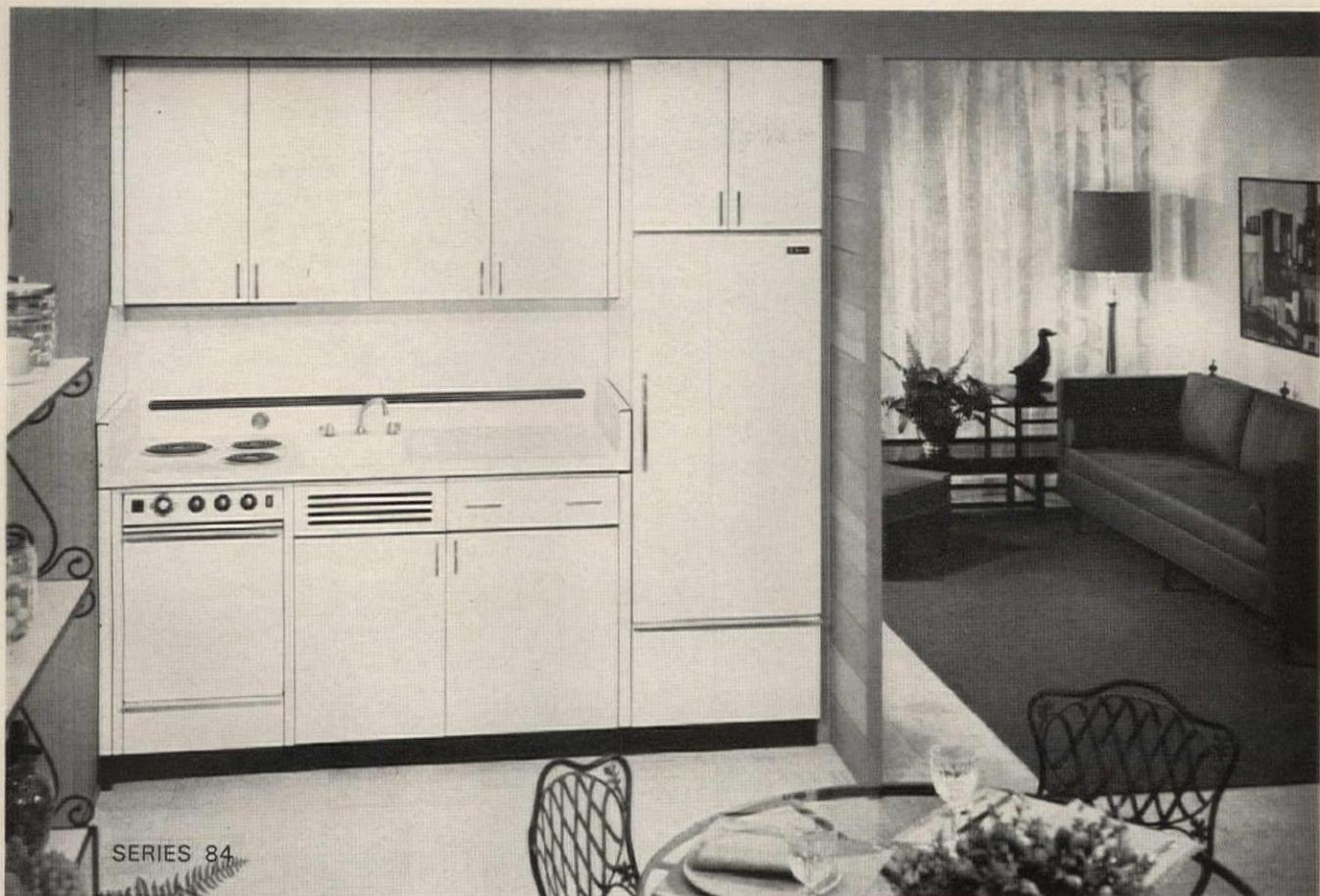
AIA Committee and Related Meetings

(At the Octagon unless otherwise specified)

- June 27-29:** Second Columbia Conference, New York
July 18-19: Architect/Engineer Liaison Commission, CEC Headquarters, Washington, DC
Aug 6: Industrial Architecture
Aug 14: Building Construction Coordinating Committee, White Sulphur Springs, W Va

NECROLOGY

- BEALER, WILLIAM P., Darien, Ga
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GILLAND, RALPH L., Charlotte, NC
HEY, HENRY T., Marianna, Fla
LITTLE, BASCOM, Cleveland, Ohio
OCHS, ROBERT E., Allentown, Pa
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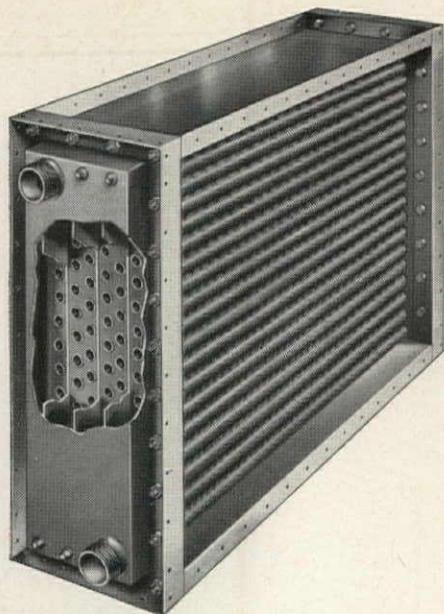
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THE AUGUST
AIA JOURNAL

OFFICIAL
CONVENTION REPORT
ISSUE

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- On-the-spot reporting of the two theme and two technical seminars
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- Exciting photographic presentations, including the major exhibitions

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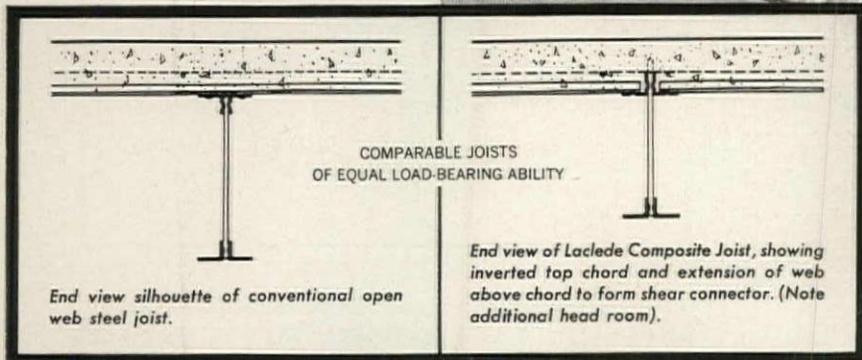
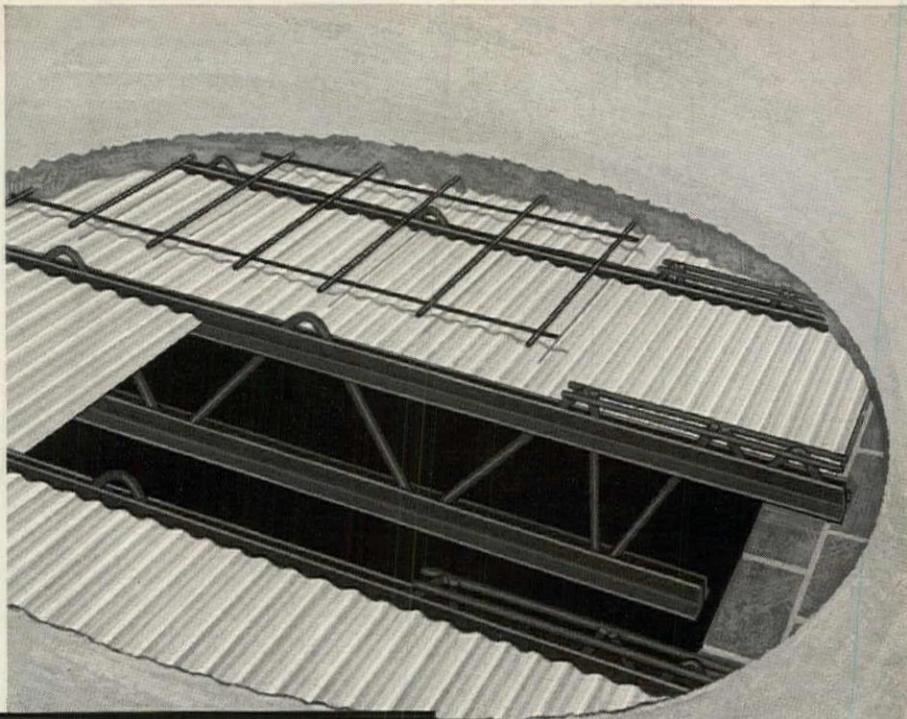
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End view silhouette of conventional open web steel joist.

End view of Laclede Composite Joist, showing inverted top chord and extension of web above chord to form shear connector. (Note additional head room).

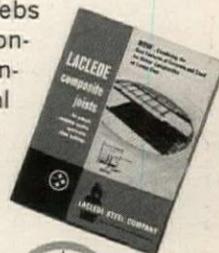
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